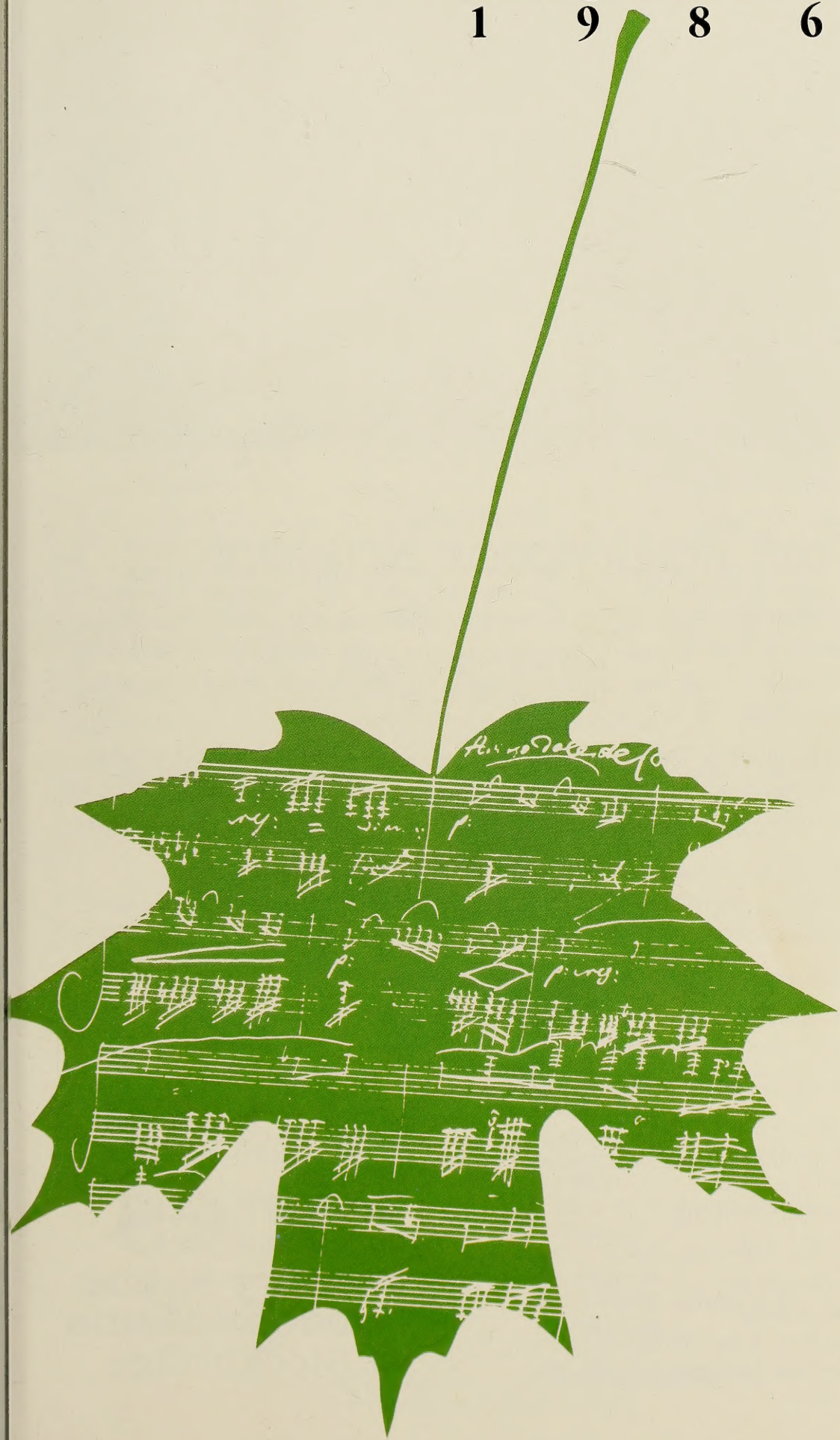Tanglewood

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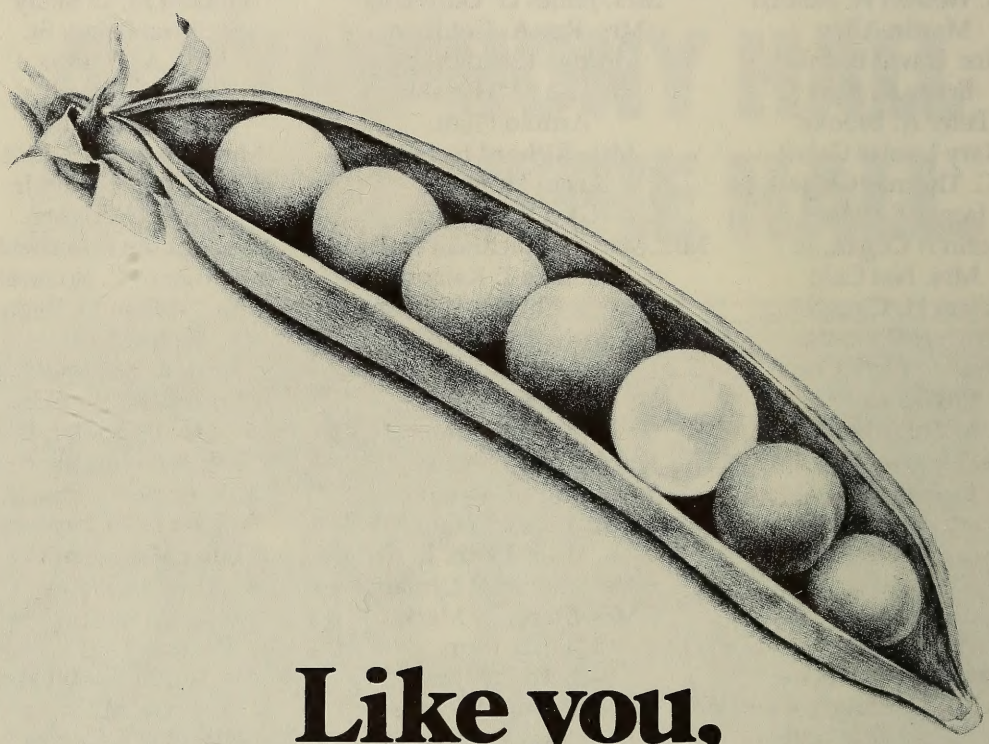
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TANGLEWOOD

The Tanglewood Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The



A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival



Drawing by Douglas McGregor
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Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of what was then called the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today, as it approaches its 50th anniversary next summer, Tanglewood annually draws more than 300,000 visitors; in addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its second year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps

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of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with ten separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.

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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. to 6 p.m. Visa, MasterCard, and American Express are accepted.

Open Rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission is $7.00 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. Thank you for your understanding and your courtesy.

Please note: In consideration of our patrons and artists, children under four years of age will not be permitted into the Shed or Theatre-Concert Hall for concerts. While all ages are admitted onto the lawn, everyone, including children, must pay full lawn admission price.

The Tanglewood Tent next to the Shed offers bar service and picnic space to Tent members on concert days. Tent membership is a benefit available to donors through the Tanglewood Friends' Office.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close Friday and Saturday nights; from 7 p.m. Theatre concert nights; and from 12 noon on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

The Tanglewood Music Store, adjacent to the GlassHouse and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Tanglewood Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts.

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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Tanglewood Music Center.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in an eleven-concert tour including appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February

he returned with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa conducted the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* this past April in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette*, Schoenberg's *Gurrelieder*, and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben*, Stravinsky's *Le Sacre du printemps*, Holst's *The Planets*, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with Isaac Stern, and, most recently, Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with cellist Yo-Yo Ma. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* are on New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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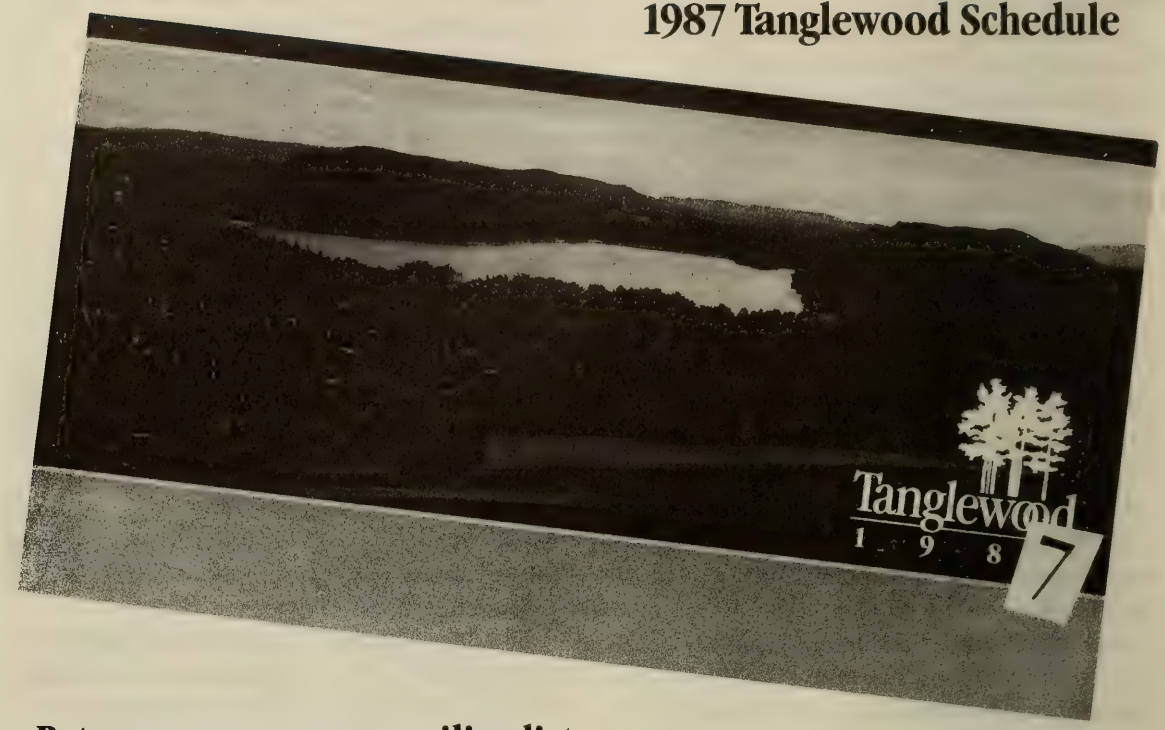
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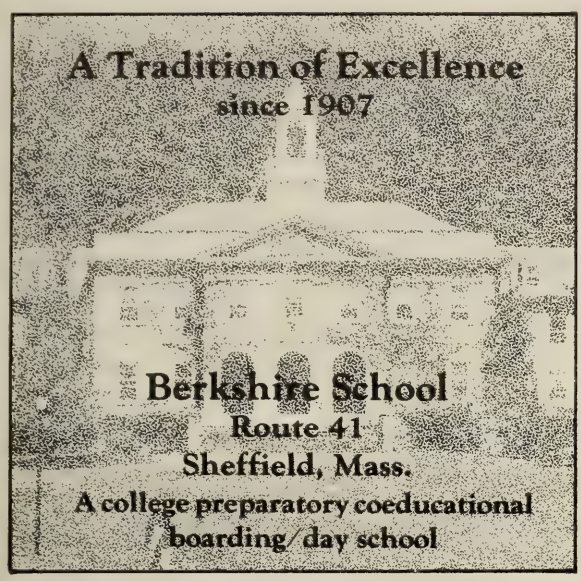
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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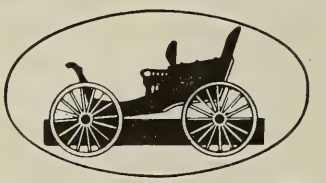
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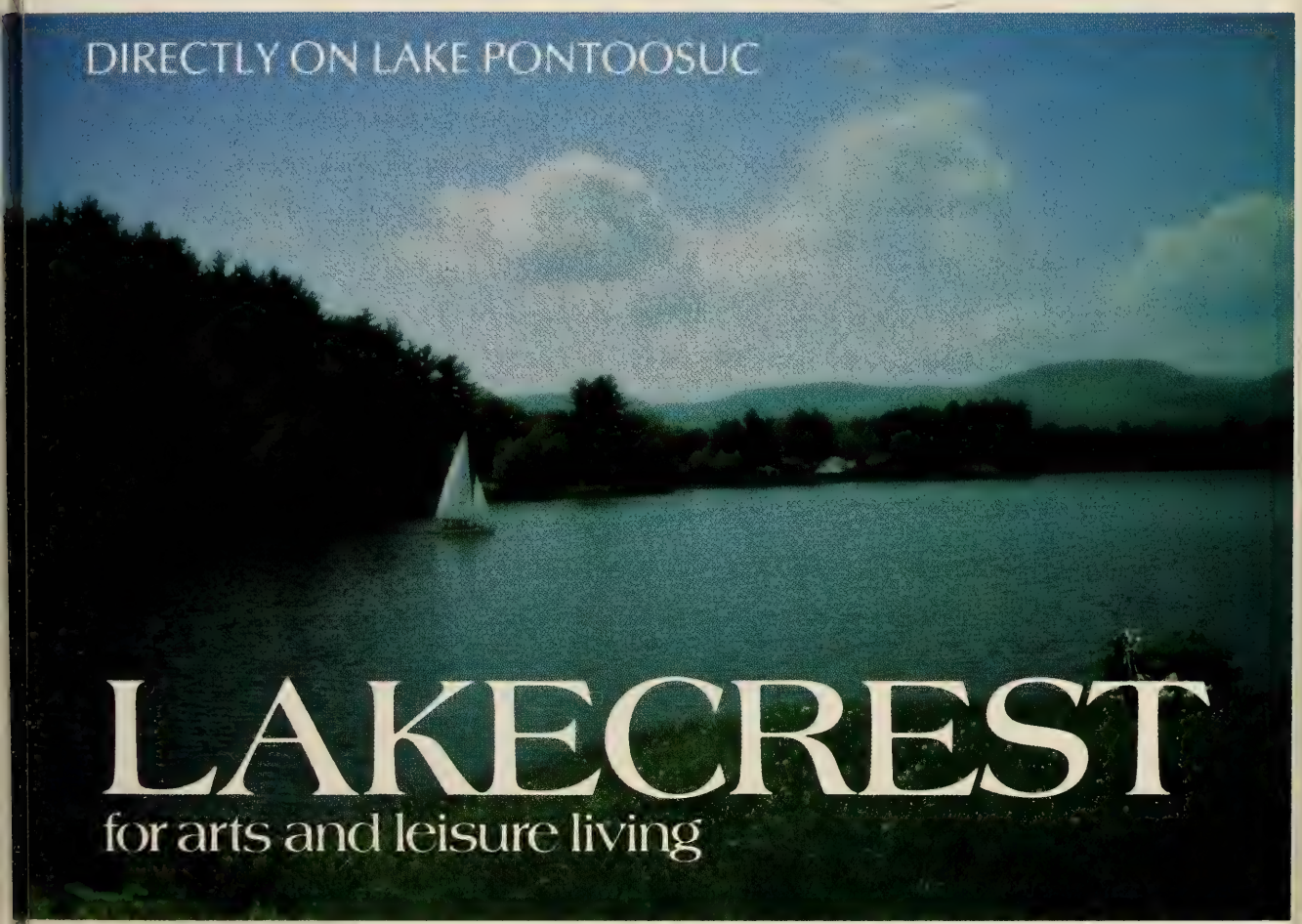
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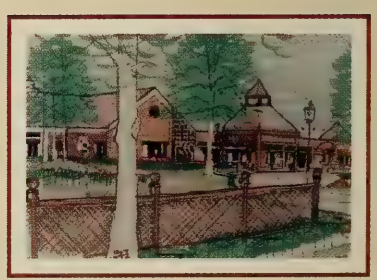
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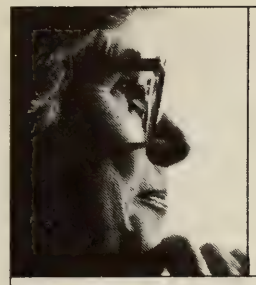
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Momento capriccioso in B-flat, Opus 12

Rondo brillante in E-flat, Opus 62, *La Gaité*

Invitation to the Dance, Opus 65

Sonata No. 1 in C, Opus 24

Allegro
Adagio
Minuetto. Allegro
Rondo. Presto

The Boston Symphony Orchestra continues its Weber bicentennial celebration tomorrow night with his overture to *Der Freischütz* and the Piano Concerto No. 2 in E-flat with Malcolm Frager as soloist under the direction of Charles Dutoit.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Malcolm Frager plays the Steinway piano.

Week 1

Notes

Carl Maria von Weber was one of the most important pianists of his age, an age when sheer brilliance of virtuoso technique was becoming a vital part of the performer's armamentarium. But brilliance alone was not enough; Weber was far more interested in expressing feeling through his music, of evoking, through his performance, emotions common to all of humanity. He was blessed with unusually large hands and long fingers, so that he could play tenths as easily as other pianists play octaves. His reach no doubt contributed to his investigation of keyboard sonorities (a natural

enough preoccupation for a composer in love with sound who was also one of the great orchestrators). His contemporaries included such virtuoso masters as Czerny, Hummel, Moscheles, and Kalkbrenner.

During the years 1807-10 Weber lived for the most part in Stuttgart, where he served as secretary to Duke Ludwig, the younger brother of the despotic King Friedrich of Saxony. Most of the music he composed during these years was vocal, especially songs inspired by his liaison with a charming singer and actress named Gretchen Lang. But he also wrote four virtuosic piano compositions—no doubt intended for himself as the principal virtuoso in the area. Three of these he wrote in the early months of 1808: a set of variations published as Opus 9, a *Grande polonaise* published as Opus 21, and the scintillating little *Momento capriccioso*, Opus 12, a tour de force based on a single musical idea that showed off technical devices—like the rapid staccato chords—of a brilliance hitherto unknown.

The *Invitation to the Dance* (*Aufforderung zum Tanze*) is one of Weber's most familiar works, but not in the form in which he composed it. Rather it has become a pops concert favorite through the orchestral version by Weber's fervent admirer Hector Berlioz. The piece was written during July 1819, a particularly difficult time for the composer. Though he enjoyed the patronage of the King of Saxony, whose Kapellmeister he was, Weber was making little progress in his dream of creating a German opera. He was working intermittently on *Der Freischütz*, but put it aside when he received a commission for an opera to be given as part of the wedding festivities for Prince Friedrich August. Weber started work on an opera based on a tale drawn from the *Arabian Nights*. But in March Weber's three-month-old daughter had died while he himself was confined to bed and unable to work. After he had recovered physically he fell into a deep depression that kept him from working, and things were made worse when he received word that the commission had been cancelled. It appeared as if his dream for a German opera was to come to nothing.

It is striking in such circumstances that Weber turned energetically to composition as if to find consolation in intense work. During the summer of 1819, he composed a substantial group of his most brilliant works for solo piano: the *Rondo brillante*,



Opus 62, the Piano Trio, Opus 63, *Invitation to the Dance*, Opus 65, Eight Pieces for piano duet, Opus 60, the *Polacca brillante*, Opus 72, and two movements of what was to become his Fourth Piano Sonata.

The *Rondo brillante* is a work of pure virtuosity, reveling in the composer's exuberant control of his own instrument. Weber himself gave a clue to its spirit with the title *La Gaité* ("Gaiety").

The *Invitation to the Dance* is, in essence, a suite of waltzes. The waltz had by this time become established as the great dance craze of the century, having moved from the rustic country *Ländler* into the homes of the nobility. At first the waltz had been attacked as immoral; parents mistrusted the effects of this intoxicating dance, as parents have done time and again over the centuries with their children's dance crazes. For the first time a social dance not only allowed but actually invited a man and woman to assume an embrace position, then to take off in a dizzy whirl guaranteed to leave their heads spinning. By 1815 the waltz conquered all of Europe when it was taken up by the crowned heads and diplomats in attendance at the Congress of Vienna, called to settle loose ends left over from the career of Napoleon. The Congress took a long time settling its business, according to report, since the life of parties and balls was too delightful to bring to an early end. When Metternich was asked one day how the Congress was going, he made the immortal, if untranslatable, reply, "Le Congrès ne marche pas; il danse."*

*A delightful if highly fictional picture of the mood in Vienna during the Congress can be obtained from the 1899 Strauss operetta *Wiener Blut*.

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Hummel had produced a set of dances for piano solo as early as 1808, and Schubert composed many delightful piano waltzes. But these were intended as actual music for dancing. Weber's work is, on the other hand, a miniature tone poem, an apotheosis of the waltz. Despite its more familiar orchestral guise, it is first and foremost a bravura work for the piano. Weber created a "dramatic" framework for his suite of waltzes, which he explained to the work's dedicatee, his wife Caroline, when he first played it for her:

> First approach of the dancer [bars 1-5] to whom the lady gives an evasive answer [5-9]. His more pressing invitation [9-13]; her acceptance of his request [13-16]. Now they converse in greater detail; he begins [17-19]; she answers [19-21]; he with heightened expression [21-23]; she responds more warmly [23-25]; now for the dance! His remarks concerning it [25-27]; her answer [27-29]; their coming together [29-31]; their going forward; expectation of the beginning of the dance [31-35]. The Dance. End: his thanks, her reply, and their parting. Silence.

The Sonata in C is an earlier piece, composed in 1812. Though it is Weber's first encounter with the genre so nobly represented by Haydn, Mozart, and Beethoven, it shows less familiarity with their works than with those of his contemporary virtuosos—not to mention the melodic and dramatic atmosphere of the opera house, which were clearly of prime interest to him.

Like most piano sonatas of its day, it was intended first of all not for the concert hall but for the parlor. We have a vivid description of the kind of home music-making that went on during a visit to Berlin from Weber's lifelong friend Heinrich Lichtenstein, a Professor of Zoology in Berlin and co-director of the *Singakademie* there:

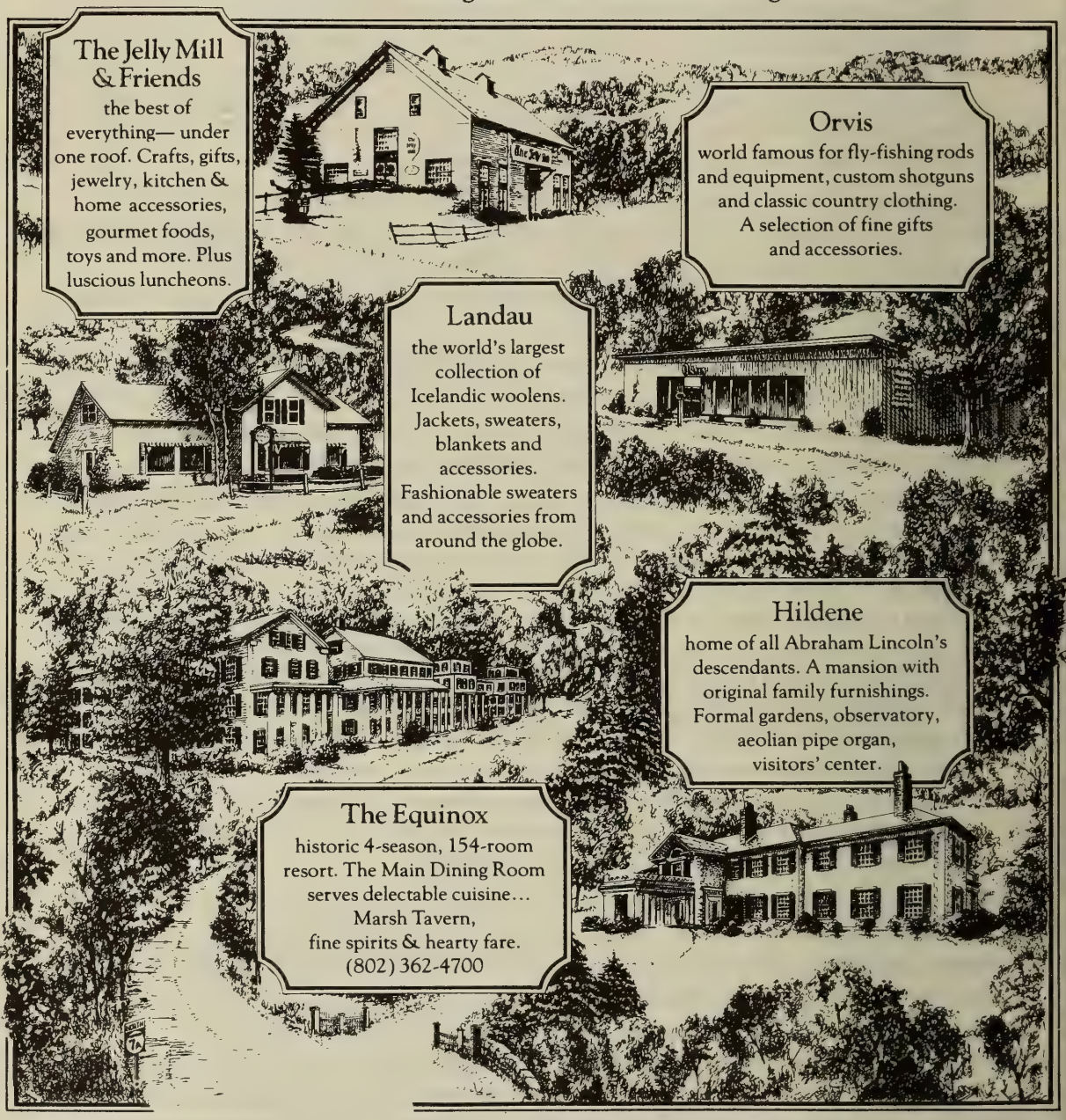
> Weber was as great a master of the guitar as of the piano. His songs, which were not yet well known, and which he would sing with incomparable expression in his weak but uncommonly sweet voice and accompany with real virtuosity on the guitar, were perhaps the most perfect of their kind and won all hearts. When he had worked the group around the open-air tea-table up to a pitch of high excitement, he would go to a piano, and taking any one of the masterpieces lying there, would use his powers to make everyone feel he had never heard the work until then. Next, to give his singers a rest, he would play some of his own pieces, of which the favorite was the as yet unpublished Sonata in C . . . Schneider's pupils would fall on their knees before him, others put their arms around his shoulders, everyone gathered round him until instead of a circlet of flowers he seemed crowned by a ring of happy, friendly faces; and the passionately melancholy style he assumed on these occasions would ring far into the night in the most profound and serious manner.

This description gives us something of a key to understanding the sonata. Weber is not concerned with heaven-storming power, as the contemporaneous Beethoven often was, but rather with the ebb and flow of a theatrical kind of musical drama, now serious (the diminished-seventh introduction), now lightly charming (the first movement's second theme), now virtuosic. The Adagio is a poignant lyrical vision approaching real melancholy. The minuet, like the first movement, is balanced between drama and virtuosity. Virtuosity triumphs utterly in the finale (which was actually the first movement to be composed), a perpetual motion Rondo to which Weber gave the entirely suitable title *L'Infatigable*.

—Steven Ledbetter

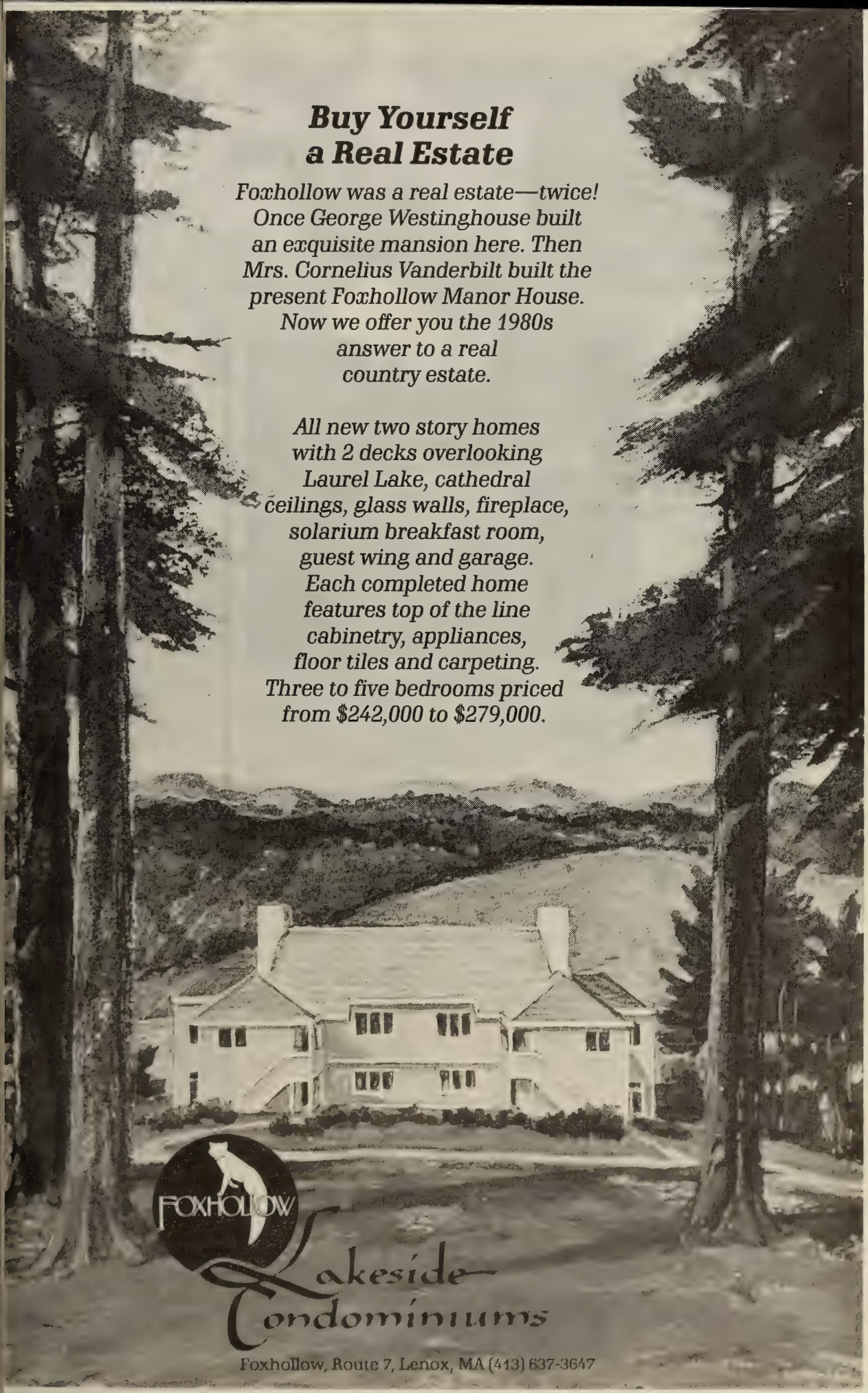
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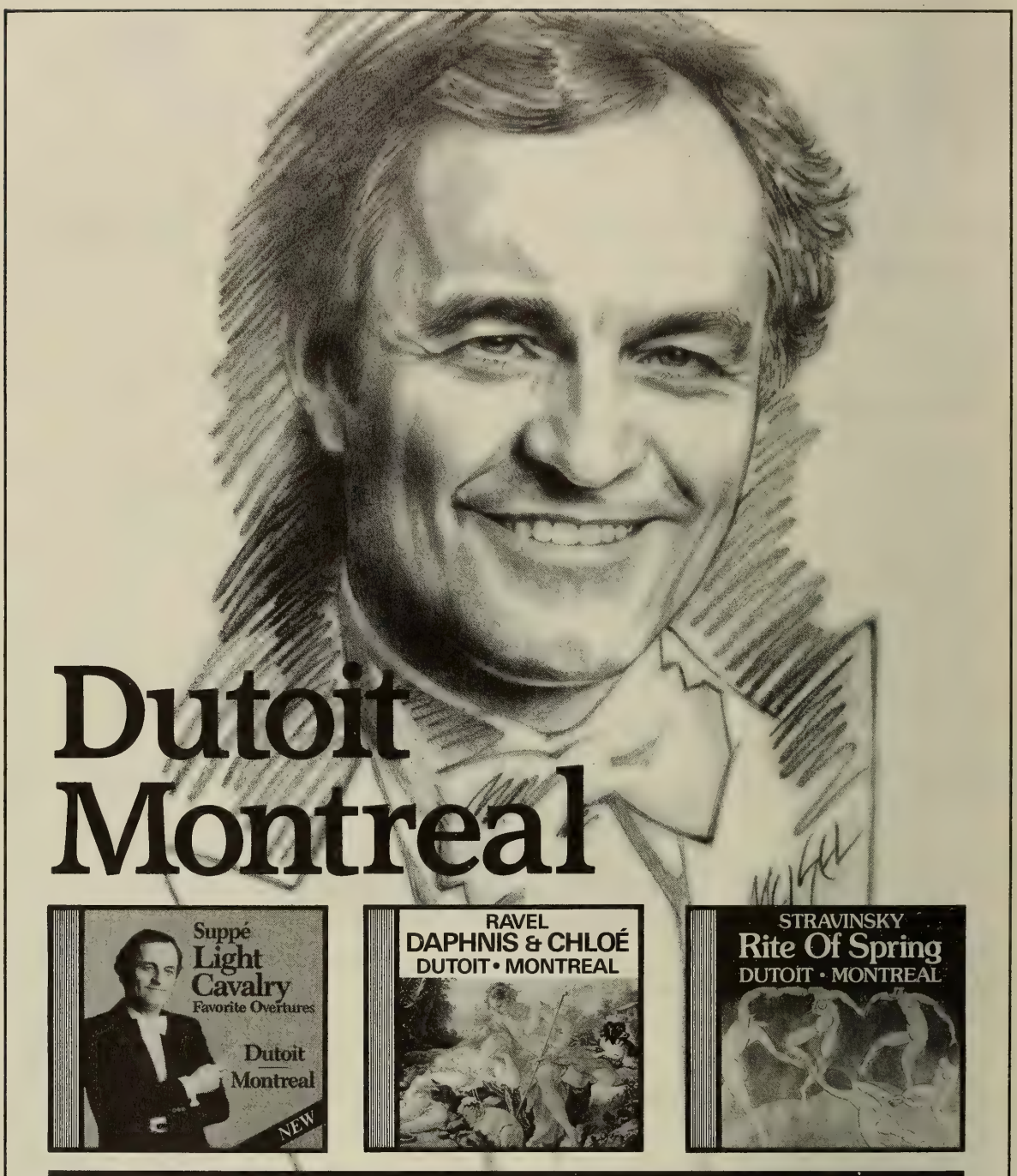
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NOTES

Wolfgang Amadé Mozart
Overture to *Die Entführung aus dem Serail*

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed the Singspiel Die Entführung aus dem Serail (The Abduction from the Seraglio) *between the summer of 1781 (he finished the first act in August) and the late spring of 1782. The entire score was finished by May, and the premiere took place on 16 July. It was Mozart's customary practice to write the overture last. This overture calls for an orchestra of piccolo (alternating in the slow section with flute), two each of oboes, clarinets, bassoons, horns, trumpets, and timpani, plus "Turkish music" consisting of triangle, cymbals, and bass drum, and the usual complement of strings.*

Mozart's first stage work for Vienna was not an Italian opera but a German *Singspiel*, a "sung-play," in which the music may have had the most important part, but which also had a considerable amount of spoken dialogue. This was in fact the conventional way of presenting comic opera in German (whereas the Italians wanted to have all the dialogue set to music, and so Mozart resorted to the conversational, rapidly moving *recitativo secco* for works in Italian). The plot had been used just a year before for an opera in Berlin entitled *Belmont and Constanze*, with music by Johann André and words by one Bretzner. After Mozart's opera appeared, this Bretzner was immortalized (in a small way) by publicly attacking "a certain person by the name of Mozart" who had been so impertinent as to "misuse" his drama for an opera text.

Two factors, aside from the inherent fun of the libretto itself, probably induced Mozart to accept this particular libretto. The first was the passion for all things "Turkish" in Vienna, and indeed in Europe. It had been nearly a century since the Turkish siege of Vienna,* but Moslem culture was still utterly exotic and foreign to Europeans. Among the things that everyone "knew" about Islamic culture were that Moslems were forbidden to drink alcohol, that their rulers had numerous wives kept in seraglios (or harems), and that they were brutal, uncultured, and bloodthirsty. And their music used high-pitched melody instruments and a lot of clanging percussion instruments. All of these stereotypes appear, generally employed for comic effect, in the story of *The Abduction from the Seraglio*.

The second reason Mozart may have chosen this libretto is the name of the heroine, Constanze, for at precisely this time the composer was falling in love with Constanze Weber while firmly assuring his father off in Salzburg that he was remaining independent and heartfree. To write music expressing the ardent love of Belmonte for his lost Constanze (who, before the certain rises, has been captured by Turkish pirates at sea and transferred to the harem of Pascha Selim) must have been almost second-nature to Mozart in the circumstances. His state of mind can be imagined from the delightful

*The lifting of the siege of Vienna in 1683, accomplished by a surprise attack of allied European forces, had an important cultural consequence. The Turks had been taken so off-guard that they left behind their supplies of coffee and the pots in which they brewed it. The attacking army took it over as part of the spoils of war. Thus did coffee come to western Europe. Since no one knew the proper method of preparation, however, they just took over the abandoned equipment and experimented as best they could. To this day Viennese coffee is made to such a strength that you can almost stand a spoon in it.

Freudian slip in which he reported to his father that the title of the new opera would be *Bellmont und Konstanze, oder Die Verführung aus dem Serail* (*Bellmont and Konstanze, or The Seduction from the Seraglio*)!

In any case, Mozart began composing in anticipation of a fall 1781 production. When it was postponed, he set the work aside for some months, returning to it in the spring of 1782. He completed it sometime in May, and rehearsals began in June. By this time Mozart was firmly committed to marrying Constanze (if only because her mother accused him of an intimacy that could require him to marry her or pay financial damages), though he had still not mentioned the fact to his father, other than to suggest obliquely that he could use a woman's organizing skills around the house and arguing that two could live more cheaply than one.

Mozart copied out the theme of the first fourteen measures of the overture and included them in a letter to his father with the comment, "It is very short, with alternate fortes and pianos, and the Turkish music always coming in at the fortes." This "Turkish music" consists of triangle, cymbals, and bass drum, plus the piccolo for melodic purposes. It was loud and effective, by eighteenth-century standards. Mozart summarized the Presto section for his father: "The overture modulates through different keys, and I doubt whether anyone, even though his previous night has been a sleepless one, could go to sleep over it."

The opening Presto comes to a full stop in the dominant key of G. What follows is somewhat old-fashioned by the standards of Mozart overtures—a throwback to the old Italian opera overture with its fast-slow-fast pattern. A new theme appears, Andante, in C minor in the violins, repeated at once in E-flat on the oboe. First-time listeners have no way of knowing that this is actually a reference to the opera's opening aria, in which Belmont sings, "Is this where I shall see you? Constanze, my joy!" It makes, in any case, a striking contrast—"European" music as opposed to "Turkish" music. The Presto returns in the manner of a recapitulation.

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In the opera house, Mozart makes the overture run directly into the first act, so that Belmont's aria becomes almost a formal recapitulation of the slow section in the overture. But for concert purposes the overture was provided with a close comprising almost half of the second Presto section. This was composed by the music publisher Johann Anton André—ironically, the son of the composer of the earlier *Belmont and Constanze* whose librettist had accused Mozart of "misusing" his work!

—Steven Ledbetter

George Frideric Handel
"Ombra mai fù" from *Serse*
"Or la tromba" from *Rinaldo*

Georg Friedrich Händel was born in Halle, Germany, on 23 February 1685 and, having in the meantime become an English citizen and changed the spelling of his name to George Frideric Handel, died in London on 14 April 1759. He composed the opera Rinaldo *in the space of six or seven weeks at the end of 1710 and beginning of 1711; it was produced at the King's Theatre in London on 24 February 1711. "Or la tromba" is sung by Rinaldo in the third act; it is scored for four trumpets and timpani, two oboes, strings, and continuo. Handel began composing the opera* Serse *on 26 December 1737. It was also produced at the King's Theatre, the first performance taking place on 15 April 1738. "Ombra mai fù," sung by the title character, is the first aria heard in the opera. It is scored for strings and continuo. The continuo harpsichordist at this performance is James David Christie.*

Only recently have we begun to appreciate Handel the composer of operas. For many years Handel ranked as the least fully understood of the great composers, widely regarded as the creator of a single choral work, *Messiah*, the immense popularity of which marked Handel as a master of "contemplative" and "religious" music. Actually Handel always leaned toward the drama. His ability to write magnificently for the voice and to capture the heart of an emotion in a pregnant rhythm, melody, or harmony made him one of the leading dramatic composers of his day—and, indeed, of all time. Unfortunately, operatic conventions have changed so drastically since the early eighteenth century that most operatic producers, however much they may admire the strength and beauty of individual numbers, have not had the nerve to essay Handel straight. Few essayed him at all; in the two centuries between 1755 and 1955, only three of Handel's operas were ever produced, receiving fewer than ten performances in total! Then came a modest revival, starting in Germany and spreading to England and the United States. But the operas were drastically cut, deformed, transposed, and subjected to wholesale interpolation from other works. Only recently have a few producers dared to present Handel complete, to trust the strength of his dramatic instincts. Some of the operas have been made available on recordings that at least contain the full score as Handel conceived it. The results have, on the happiest occasions, been truly astonishing to audiences willing to accept and understand the operatic conventions of Handel's time.

It was an age when the solo singer absolutely predominated. The soloist was presented to the audience in an aria designed to express a single strong emotion. Action took place in the conversational recitative, which was almost devoid of musical content. The conversation might bring a declaration of love, word that a father, husband, or son had been killed in battle, or a calculated insult. When the situation demanded

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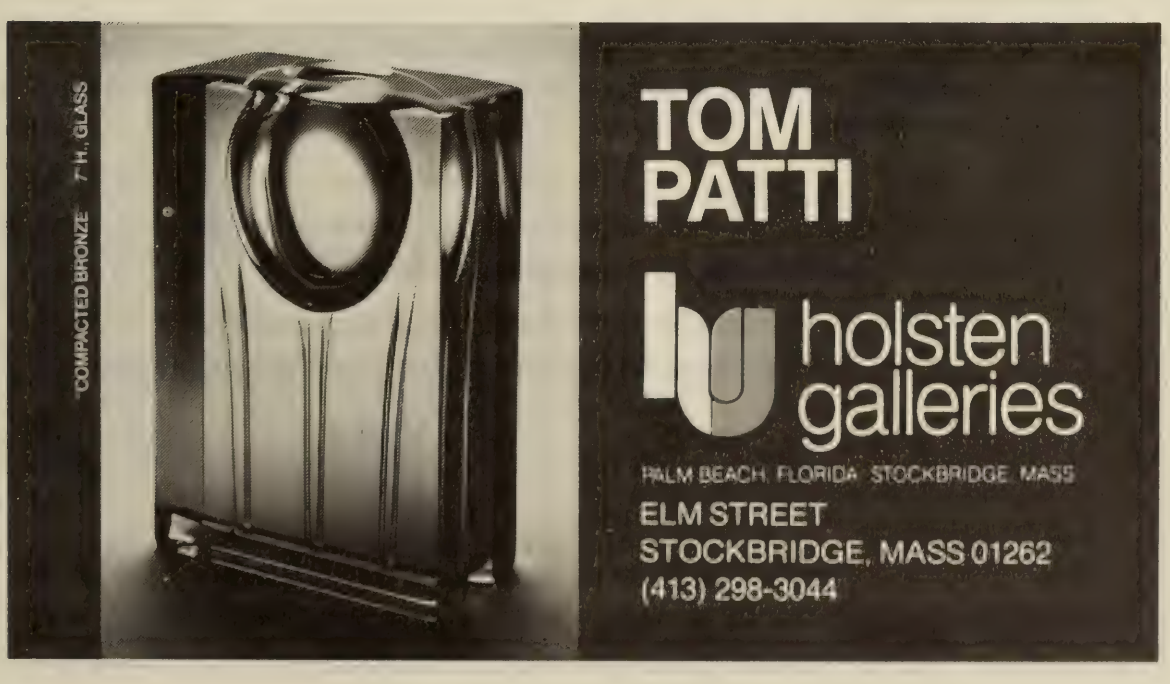
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an emotional response from a character, the stage would usually be cleared of all but the person most directly affected, who would turn to the audience and express, in an aria containing highly emotive music, his or her feelings at this juncture in the drama.

The aria was designed, then, for two purposes: to create a single, powerful emotional mood, and to show off the singer's voice to best advantage (so that he or she could exit at the end of the scene to thunderous applause). Most such musical numbers took the form known as the *"da capo"* aria because they began with a principal opening section complete in itself, then moved to a much briefer contrasting section (often with minimal accompaniment) for a momentary change of mood. At the end of the middle section, the manuscript score contains the words *"da capo"* (literally, "from the head"), instructing the performers to go back to the beginning and run through the entire first part again. Modern audiences are liable to consider this repetition of whole chunks of the music to be undramatic. But the *da capo* was the moment that eighteenth-century audiences waited for—that was when the soloist would let go with brilliant displays of vocal ornamentation. At that moment all action in the opera boxes (eating, flirting, playing cards or chess, and making assignations) came to a halt as everyone in the audience paid the closest attention to the musical refinements offered them.

One other supreme difficulty remains for us today. Handel wrote most of his heroic male roles for a kind of singer that no longer exists—the *castrato*, a male singer castrated before puberty to retain the soprano range, which, when supported with the lung capacity of a full-grown male, could produce astonishing feats of vocal acrobatics. Audiences of the day, intoxicated by the heroic, ringing sound allied with unbelievable flexibility, willingly overlooked the barbarism required to produce the phenomenon. Two choices exist today: either give these parts to baritones, who sing them an octave lower, or give them to women masquerading as men. The first choice causes a serious musical problem (the vocal lines getting entangled inartistically in the accompaniments and sounding growly instead of brilliant), while the second causes a visual problem (we don't expect to see a woman as Julius Caesar, say, or Xerxes or Rinaldo). On the whole, though, the musical arguments must predominate



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if the aria is to make any sense, so we hear these roles today sung by women. (Handel himself resorted to the same device on occasions when he could not get a satisfactory castrato.)

Handel loved the Italian opera. With *Rinaldo* (1711) he achieved his first great success with the English public. He kept writing further examples of this "exotic and irrational entertainment" even after costs (for high-priced Italian singers and exotic special effects) far outraced income and the support of the nobility proved insufficient to keep the ventures going. Even after he had begun to have greater success with the large, developing middle-class audience that thronged to his oratorios in English, Handel kept trying to produce new operas, some of them astonishingly creative works, but almost all of them financial losers. *Serse* (1738) was among the last of his forty-six operas before he finally gave up on the genre and turned definitively to works in English.

Serse (*Xerxes*) to some degree mocks the conventions of the more typical serious opera. It is full of dramatic irony combining the profound and the commonplace, holding up the mirror to show us certain ridiculous aspects of human nature. The title character, of course, was the great Persian general, one of the major military figures of antiquity. But the librettist took his cue from a passage in Herodotus to open the opera with this great general ridiculously expressing his love for a tree! It is ironic that the aria in question—"Ombra mai fù"—should be one of the most famous tunes Handel ever wrote; the irony lies in the fact that not one person in a hundred realizes that this music is intended to be amusing. Instead we usually hear it played (too slowly) by church organists and we call it "Handel's Largo" (though in fact the marked tempo is "*Larghetto*," somewhat faster, and Handel wrote many other pieces marked "*Largo*"). Today it takes an effort of will to hear this beautiful melody in the dramatic context Handel intended, as something gently, warmly satirical.

Rinaldo is based loosely on Tasso's *Jerusalem Delivered*, which provided source material for dozens of operas in the Baroque era and even as late as Dvořák, who around the turn of the present century composed an *Armida*. The most popular theme to be drawn from Tasso's wide-ranging epic was the story of the hero Rinaldo (en route to a crusade in the Holy Land) and the sorceress Armida, who uses magic and amorous

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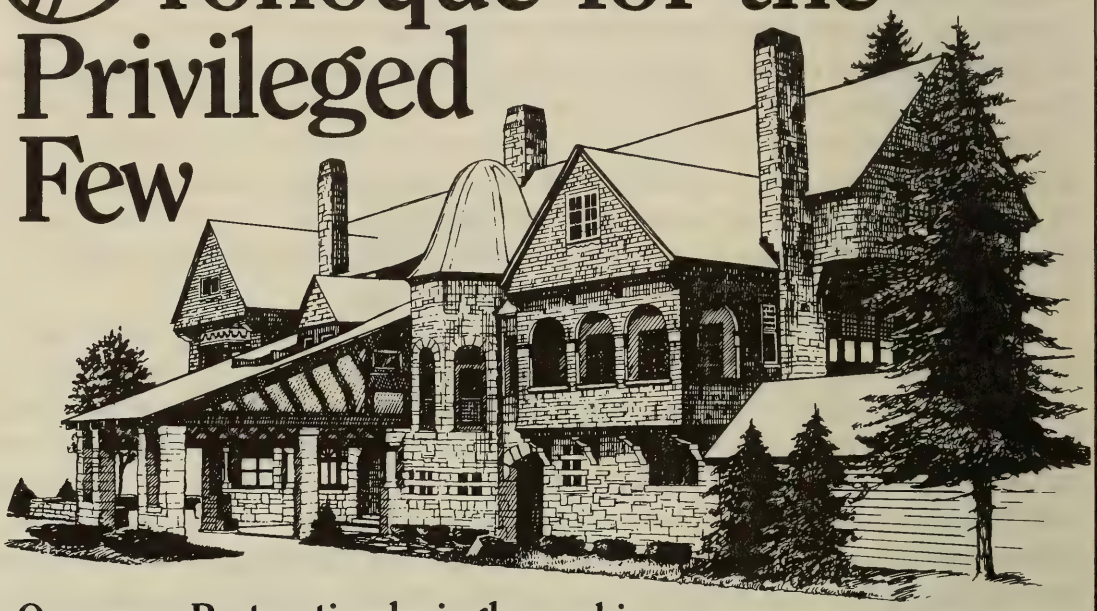
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wiles to lure him away from his duty. In "Or la tromba" Rinaldo clearly chooses the path of duty. The accompaniment for four trumpets is unusual, a sign of Handel's determination to astonish his English audience with spectacle, both musical and visual. In that he certainly succeeded, and *Rinaldo* became one of the most frequently performed of his operas in his own lifetime.

—S.L.

Ombra mai fù

(Recitative)

Frondi tenere, e belle	Fair tender fronds
del mio platano amato	of my beloved plane tree,
per voi risplenda il fato.	my fate shines for you.
Tuoni, lampi, e procelle	May thunder, lightning, and gales
non v'oltraggino mai la cara pace	never affront your precious tranquillity,
nè giunga a profanarvi austro rapace.	nor may the rapacious south wind ever come to profane you.

(Larghetto)

Ombra mai fù	No shade
di vegetabile	of any plant—
caro ed amabile	however dear and beloved—
soave più.	was ever sweeter.

—Niccolo Minato

Or la tromba

Or la tromba in suon festante	Now the trumpet's festive sound
mi richiama a trionfar.	calls me forth to triumph.
Qual guerriero e qual amante,	As a warrior and as a lover,
gloria e amor mi vuol bear.	Fame and Love will rejoice in me.

—Giacomo Rossi *—English translations by S.L.*

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Pavane for a dead Infanta
Shéhérazade, Three poems for voice and orchestra

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937. The Pavane *was composed originally for piano in 1899 and was first performed in public by Ricardo Viñes at a Société Nationale concert on 5 April 1902. The orchestral transcription dates from 1910 and had its first performance at the Concerts Hasselmans, Alfredo Casella conducting, on 25 December 1911. The orchestral score calls for two flutes, oboe, two clarinets, two bassoons, two horns, harp, and strings.*

Ravel inherited from his mother, whose early years were spent in Madrid, a strong feeling for the people, folklore, and music of Spain. His father, a Swiss civil engineer who played an important role in the development of the automobile, instilled in both sons—the elder Maurice and the three-years-younger Edouard, who would go on like his father to become an engineer—a love for things mechanical, frequently accompanying them on visits to factories of all sorts. That the boy Maurice would undertake a musical career seemed clear from the start; the only question was whether he would become a concert pianist or a composer. Following lessons in piano, harmony, counterpoint, and composition, he was enrolled in the preparatory piano division of the Paris Conservatoire in November 1889, but his early years there were marked by a succession of academic failures; he was finally expelled in July 1900, though he continued to audit the classes of his "dear teacher" Gabriel Fauré, to whom he would later dedicate his *Jeux d'eau* for piano and the String Quartet.

On five occasions, Ravel competed for the Grand Prix de Rome, a state-subsidized prize designed to further the winning composer's artistic development with a four-year stipend, the first two years to be spent at Rome's Villa Medici. In May 1905 he tried for the last time (he had recently turned thirty, the age limit for the competition)—and was not even admitted to the finals! There was an uproar: debate among the music critics was heated, the news made the front pages, and the integrity of the jury was suspect, especially considering that all six finalists were pupils of one of the judges, Charles Lenepveu, who was a professor of composition at the Conservatoire. Without question, a variety of musical/political factors were involved. Ravel was by now a prominent figure in Parisian musical life, recognized as the leading composer of his generation and presumable successor to Debussy. But at the same time, his preliminary submission for the 1905 Grand Prix contained enough errors and infractions to suggest that he was being flippant, scornful, or both, and his teachers had frequently and consistently found him lacking in discipline despite his natural talents.

Ravel's first published work was the *Menuet antique* of 1895, published in 1898. His formal debut as a composer came at the Société Nationale concert of 5 March 1898. By the time of the 1905 Prix de Rome affair his list of works included, among other things, the *Pavane for a dead Infanta* (1899), *Jeux d'eau* (1901), the String Quartet (1902-03), and the *Shéhérazade* song cycle. The decade preceding the outbreak of World War I was one of astounding and virtually uninterrupted productivity, witnessing the creation of such compositions as the Sonatine and *Miroirs* (1905), the *Histoires naturelles* (1906), *Mother Goose* (1908-10), the *Valses nobles et sentimentales* (1911), *Daphnis et Chloé* (1909-12), and the Trio for piano, violin, and cello (1914). During this time, too, Ravel established his lifelong relationship with the publishing company of August and Jacques

Durand, founded his own Société Musicale Independante for the performance of new music, and began to be known outside his native country.

The *Pavane for a dead Infanta*, in its original piano version of 1899, was premiered together with *Jeux d'eau*. The latter was the historically more significant and contained, in the composer's words, "whatever pianistic innovations my works may be thought to contain," but it was the charmingly elegant Pavane which was immediately popular and which drew the attention of both the listening public and amateur pianists. The orchestral transcription of 1910 served further to broaden its audience. The *pavane* was a ceremonial dance of the sixteenth and seventeenth centuries, its name most likely deriving from "Pava," a dialect form of Padua in Italy. The infanta or Spanish princess of the title is nobody in particular: the piece was commissioned by the Princess Edmond de Polignac, whose salon Ravel frequented in Paris, and the composer, by his own admission, simply concocted a title which pleased him by its sound.

* * * * *

Ravel composed Shéhérazade *to poems by Tristan Klingsor in versions for voice with orchestra and voice with piano in 1903. The orchestral version was first performed with Alfred Cortot conducting and soprano Jane Hatto at a Société Nationale concert on 17 May 1904. The scoring is for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare drum, bass drum, tambourine, triangle, glockenspiel, cymbals, gong, two harps, and strings.*

Sidonie-Gabrielle Colette, who was to be Ravel's librettist for the opera *L'Enfant et les sortilèges* (1920-25), has left a description of the composer from the early years of the

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century: "He wore side-whiskers! Yes, side-whiskers! And a thick crop of hair accentuated the contrast between his large head and tiny body. He had a taste for conspicuous ties and shirt-frills. While anxious to attract attention, he was afraid of criticism . . . Secretly, he was probably shy; his manner was aloof and his way of speaking somewhat curt." We also learn a great deal about Ravel from the journal of his friend and Conservatoire classmate, the pianist Ricardo Viñes, who introduced much of Debussy's and Ravel's piano music in the course of his own career. With Viñes, Ravel was a member of the *Apaches* ("hooligans"), a group of young intellectuals who saw themselves as artistic outcasts and who met regularly from around the turn of the century until the beginning of World War I to discuss painting, poetry, and music. Another member of the *Apaches* was the poet, painter, art critic, and composer Tristan Klingsor, whose real name was Arthur Justin Léon Leclère and from whose collection of one hundred poems entitled *Schéhérazade* Ravel drew the texts for his own *Shéhérazade* composed in 1903.*

When Klingsor's collection appeared earlier that year, Ravel was instantly taken with the Oriental lure of his fellow-*Apache*'s poetry and immediately chose three of the poems for musical setting. Klingsor was surprised at Ravel's choice of *Asie* (*Asia*), feeling that that poem's length and narrative form would pose considerable difficulty, but Ravel was at that time particularly concerned with the relationship between music and speech and with the transformation of speech accent into melody; he even requested that the poet read the words to him out loud. (Ravel's treatment of text in the *Histoires naturelles* three years later would cause something of a furor.)

The key to the first song, *Asie*, and to the composer's setting may be found in the words "*Je voudrais voir . . .*" ("I'd like to see . . ."). The subtly evocative music brings to life the imaginings of the text, but always in the background, always distant, until the music bursts forth to travel on its own, freed from the bonds of both words and thought in a brief interlude near the end. The singer reenters to imagine herself recounting her journey, Scheherazade-like, "to those curious about dreams."

Le Flûte enchantée (*The enchanted flute*) depicts a slave tending her sleeping master, hearing from outside her beloved's flute "pouring out first sadness, then joy, an air by turns languorous and carefree." Finally, there is *L'Indifférént* (The indifferent one), which Ravel once suggested held the key to his own emotional character. Here, a young man passing the door of the poet ignores the latter's attentions; the music is at once distant, suggestive, and questioning.

—Marc Mandel

Texts for *Shéhérazade* begin on the next page. Please withhold applause until after the final song.

*Ravel's first orchestral composition was a *Shéhérazade* overture composed for a projected opera in 1898. The overture was premiered to prevailingly negative reaction in May 1899, one critic suggesting that Ravel "think more often of Beethoven."

SHÉHÉRAZADE

Three poems by Tristan Klingsor

Asie

Asie, Asie, Asie,
Vieux pays merveilleux des contes de nourrice
Où dort la fantaisie comme une impératrice
En sa forêt tout-emplie de mystère.
Asie,
Je voudrais m'en aller avec la goëlette
Qui se berce ce soir dans le port
Mystérieuse et solitaire
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit
dans le ciel d'or.
Je voudrais m'en aller vers les îles de fleurs
En écoutant chanter la mer perverse
Sur un vieux rythme ensorceleur.
Je voudrais voir Damas
et les villes de Perse
avec les minarets légers dans l'air;
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges;
Je voudrais voir des vêtements de velours
Et des habits à longues franges.
Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres merchands
aux regards louches,
Et des cadis, et des vizirs
Qui du seul mouvement de leur doigt
qui se penche
Accorde vie ou mort au gré de leur désir.
Je voudrais voir la Perse,
et l'Inde et puis la Chine,
Les mandarins ventrus sous les ombrelles,
Et les princesses aux mains fines,
Et les lettrés qui se querellent
Sur la poésie et sur la beauté;
Je voudrais m'attarder au palais enchanté
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personnage au milieu d'un verger;

Asia

Asia, Asia, Asia,
wonderful old land of nursery tales
where fantasy sleeps like an empress
in her enchanted forest.
Asia,
I'd like to leave with the vessel
that rides this evening in port
mysterious and solitary
which will unfurl its violet sails at last
like a great night bird
in the golden sky.
I'd like to travel to the isles of flowers
listening to the perverse sea sing
in an old, incantatory rhythm.
I'd like to see Damascus
and the cities of Persia
with their slender minarets in the air;
I'd like to see beautiful silk turbans
on black faces with bright teeth;
I'd like to see the dark amorous eyes
and pupils sparkling with joy
in skins yellow as oranges;
I'd like to see velvet cloaks
and the garments with long fringes.
I'd like to see long pipes between lips
surrounded by white beards;
I'd like to see sharp merchants
with suspicious glances
and cadis and vizirs
who with one movement of the finger
that they bend,
grant life or death just as they wish.
I'd like to see Persia
and India and then China,
and mandarins paunchy beneath their umbrellas,
and the princesses with slender hands,
and the learned quarreling
about poetry and beauty;
I'd like to linger in the enchanted palace
and like a foreign traveler
contemplate at leisure landscapes painted
on cloth in fir-wood frames
with a figure in the midst of an orchard;

Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou
d'innocent
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des
reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour
ou bien de haine.
Et puis m'en revenir plus tard
Narrer mon aventure
aux curieux de rêves
En élevant comme Sindbad
ma vieille tasse arabe
De temps en temps jusqu'à mes lèvres
Pour interrompre le conte avec art . . .

I'd like to see murderers smiling
while the headsman cuts an innocent
neck
with his great, curved oriental sword.
I'd like to see beggars and queens;

I'd like to see roses and blood;
I'd like to see them who die for love
and them who die for hatred.
And then I would return
to tell my adventure
to those curious about dreams,
raising, like Sinbad,
my old Arabian cup
to my lips from time to time
to interrupt my tale artfully . . .

La Flûte enchantée

L'ombre est douce et mon maître dort,

Coiffé d'un bonnet conique de soie
Et son long nez jaune en sa barbe
blanche.
Mais moi, je suis éveillée encor
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie,
Un air tour à tour langoureux ou
frivole
Que mon amoureux chéri joue,
Et quand je m'approche de la croisée,
Il me semble que chaque notes s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

The enchanted flute

The shadows are cool and my master
sleeps,
wearing a cap of silk,
his long, yellow nose in his white
beard.
But I am still awake
and I hear from outside
a flute song pouring out
first sadness, then joy,
an air by turns languorous and
carefree,
played by my beloved;
and when I approach the lattice
each note seems to fly
from the flute to my cheek
like a disembodied kiss.

L'Indifférént

Tes yeux sont doux comme ceux d'une
fille,
Jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé

Est plus séduisante encor de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique fausse . . .
Entre!
Et que mon vin te réconforte . . .
Mais non, tu passes
Et de mon seuil je te vois t'éloigner,

Me faisant un dernier geste avec grâce

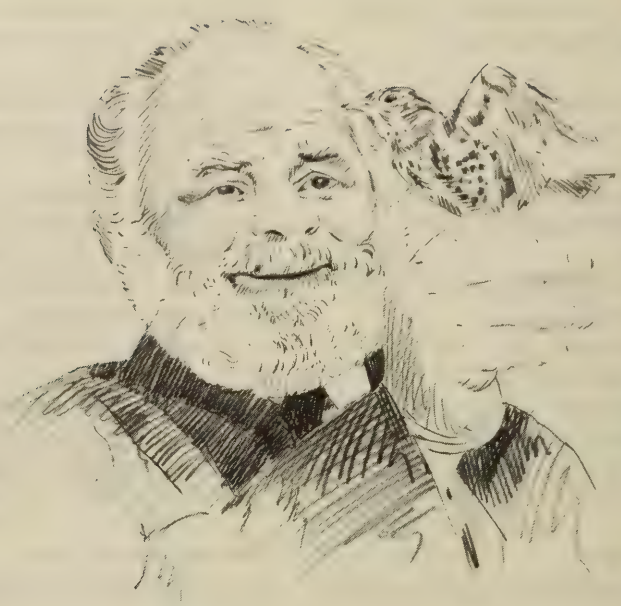
Et la hanche légèrement ployée
Par ta démarche féminine et lasse . . .

The indifferent one

Your eyes are soft as a girl's,

young stranger,
and the fine curve
of your pretty face, shadowed with
down,
is even more seductive in profile.
Your lips sing at my doorstep
a language unknown and charming
as music out of tune . . .
Come in!
Let my wine cheer you . . .
But no, you pass on
and I see you recede from my
doorway,
with a final, graceful wave of your
hand,
your hips gently swayed
by your feminine and indolent
walk . . .

English translations by David Johnson, used courtesy of CBS Masterworks ©1978



Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

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Modest Mussorgsky
Pictures at an Exhibition (orchestrated by Maurice Ravel)

Modest Mussorgsky was born at Karevo, district of Pskov, on 21 March 1839 and died in St. Petersburg on 28 March 1881. He composed Pictures at an Exhibition *as a set of piano pieces in June 1874. Maurice Ravel made his orchestral transcription in the summer of 1922 for Serge Koussevitzky, who two years later would begin his twenty-five-year tenure as music director of the Boston Symphony. Koussevitzky introduced the Ravel version at one of his own concerts in Paris on 22 October 1922 and led the first American performance with the Boston Symphony Orchestra early in his first season, on 7 November 1924. Ravel's orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bells, triangle, tam-tam, rattle, whip, cymbals, side drum, bass drum, xylophone, celesta, two harps, and strings.*

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since there was clearly nothing in it for them. The Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures* Ravel had been anticipated by V.V. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and then there were, during the period Ravel's version was available only to Koussevitzky, Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—not to forget the electronic version by Tomita or the rock one of Emerson, Lake & Palmer.* Ravel's edition is the sole survivor, and for good reason: his is Mussorgsky's peer, and his transcription stands as the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name linked with his own.

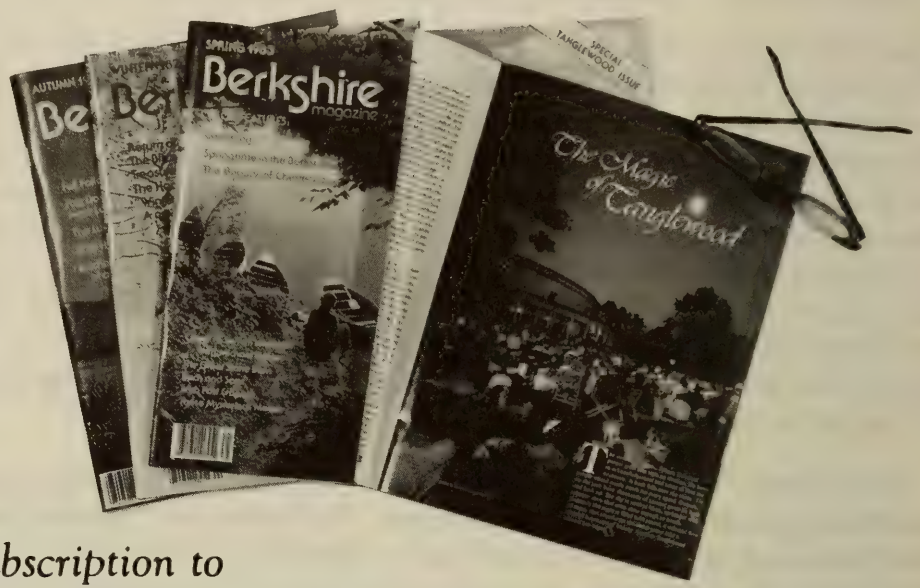
The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by 22 June, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." The roving music, which opens the suite, he calls **"Promenade,"** and his designation of it as being "*nel modo russico*" is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club . . . It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!

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of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of *Boris Godunov,* the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."

Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby,* with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled *A rich Jew wearing a fur hat* and *A poor Jew: Sandomierz.* Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, *Two Polish Jews, one rich, one poor,* and he seems later to have added the names of Goldenberg and Schmuyle. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow . . . Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum Romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Con mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played *con lamento.*

The Hut on Chicken Legs: A clock in fourteenth-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of 4 April 1886." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

ARTISTS

Malcolm Frager



One of the leading pianists of his generation, Malcolm Frager has performed in more than seventy foreign countries. His current schedule of nearly one hundred engagements includes concerts in Paris and a tour of Norway, Germany, and Switzerland, as well as appearances with the Philadelphia Orchestra and Riccardo Muti, the Pittsburgh Symphony and Herbert Blomstedt, and the Houston Symphony. Born in St. Louis in 1935, Malcolm Frager began studying the piano when he was four, gave his first recital at six, and made his orchestral debut at the age of ten, performing the Mozart G major concerto, K.453. At fourteen, he went to New York to continue his studies with Carl Friedberg, a pupil of Clara Schumann. A languages major and *magna cum laude* graduate of Columbia University, Mr. Frager has found his fluency in several languages to be an asset on his international tours. Winning first prize in both the Edgar M. Levintritt Competition in New York and the Queen Elisabeth of Belgium International Piano Competition in Brussels during the 1959-60 season launched his career; he is the only pianist ever to have won first prize in both competitions. Mr. Frager discovered the manuscript of the original orchestration of the Schumann A minor concerto in 1967 and hopes one day to publish it. He is also the first pianist to have performed the original version of the Tchaikovsky B-flat concerto since the beginning of the century. He has made numerous recordings, for the Angel, London, New World, RCA, and Telarc labels, the most recent of which is a digital recording of Chopin works for Telarc. Mr. Frager has performed regularly with the Boston Symphony since his initial appearances at Tanglewood in 1963.

Charles Dutoit



Charles Dutoit is music director of the Montreal Symphony Orchestra and has been principal guest conductor since 1982 of the Minnesota Orchestra. In 1977 he assumed his present position with the Montreal Symphony Orchestra, which, under his leadership, has become recognized through its tours and recordings as one of the outstanding orchestras in North America. Mr. Dutoit appears as a guest conductor throughout the world. He regularly conducts the major European orchestras, including the Berlin Philharmonic, the Bayerischer Rundfunk of Munich, the Orchestre de Paris, the London Philharmonic, the Philharmonia, and the Israel Philharmonic. In the United States, he conducts the orchestras of Boston,

Pittsburgh, Philadelphia, Cleveland, Washington, and New York, among others. During the 1984-85 season Mr. Dutoit made his successful debut with the National Symphony in Washington, D.C. Mr. Dutoit conducted a Far East tour with the Royal Philharmonic with concerts in Hong Kong, Manila, and Taiwan; with the Montreal Symphony, he has toured Canada, the United States—performing twice in Carnegie Hall—and Europe. In June 1983 Mr. Dutoit made his Royal Opera debut at Covent Garden conducting *Faust*; he returned this season to conduct *The Tales of Hoffmann*. Charles Dutoit and the Montreal Symphony have a regular working arrangement with London records, and together they have completed thirteen in a series of digital recordings. Mr. Dutoit has won many international recording awards, including the Grand Prix du Disque for his London recording of *Daphnis and Chloé*. He also records extensively for Deutsche Grammophon, RCA, Philips, and Erato. For the latter, he has recorded the orchestral works of Arthur Honegger with the Bayerischer Symphony Orchestra.

A multi-linguist, Charles Dutoit received an exceptionally broad musical training, during which he studied violin, viola, piano, and percussion at the conservatories of Lausanne and Geneva in his native Switzerland. He continued his studies in Italy and the United States, where in 1959 he studied with Charles Munch at the Tanglewood Music Center. In 1963 he made his debut with the Berne Symphony Orchestra; he was subsequently appointed its music director. Following this, he served as music director of both the Gothenburg Symphony and the National Symphony Orchestra of Mexico before accepting his Montreal appointment. In recognition of his services to music in Canada, Charles Dutoit was named Artist of the Year 1982 by the Canadian Arts Council and "Great Montrealer" of 1982. He has conducted the Boston Symphony Orchestra on many occasions since his debut in Feburary 1981 and made his most recent appearances with the orchestra at Tanglewood last summer.

Marilyn Horne



In April 1982, mezzo-soprano Marilyn Horne became the first recipient of the Rossini Foundation's Golden Plaque honoring her as *"il più grande cantante del mondo"* ("the greatest singer in the world") in recognition of a career now at its peak. Long one of the world's most eminent performing artists, Ms. Horne made her Metropolitan Opera debut as Adalgisa in *Norma* in 1970, and since then she has triumphed at all the other opera houses of the world. Her tumultuous debut as Tancredi at the Rome Opera in 1977 won what critics described as "the most unanimous acclaim in the history of Italian opera." In Hamburg in 1980, her performance as Isabella in *L'italiana in Algeri*, already acclaimed at the Metropolitan and at La Scala, won her forty curtain calls, and the following May in New York, Mayor Koch presented her with the city's highest cultural award, the Handel Medallion. In 1983 she received the award of *"Commendatore al merito della Republica Italiana"* from President Pertini of Italy. Ms. Horne occupies a unique position in the opera world, renowned both for her powerful and exquisite coloratura, and for the many "pants roles" she has made virtually her own, among them *Orlando furioso*, Romeo, Rinaldo, Neocle in *The Siege of Corinth*, and Arsace in *Semiramide*. Equally at home on the concert stage, her recitals have been

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applauded by audiences throughout the world, and by television audiences on the "Live from Lincoln Center" series, on which she has appeared with Dame Joan Sutherland, Luciano Pavarotti, and Leontyne Price. She has recorded extensively for London, Deutsche Grammophon, RCA, and Columbia, and her award-winning recordings of complete opera albums, arias, and Lieder have covered the widest possible range. Her autobiography, *Marilyn Horne–My Life*, written with Jane Scovell and published by Atheneum, was released in 1984, the year in which Ms. Horne celebrated both her fiftieth birthday and thirtieth anniversary as an opera performer. This event also coincided with her 1983-84 Metropolitan Opera performances of *Rinaldo* (the first Handel opera ever performed there and a production in which she had triumphed the previous season in Ottawa) and the Met's centenary festivities.

Born in Bradford, Pennsylvania, Marilyn Horne first sang in public at age four. After studies with her father and a move to California, she studied voice with William Vennard at U.S.C. and in Lotte Lehmann's master classes. She appeared under Igor Stravinsky with the Los Angeles Philharmonic, and she was Dorothy Dandridge's singing voice in the movie *Carmen Jones*. After four years in Europe performing with Stravinsky, Paul Hindemith, and Dmitri Mitropoulos, Ms. Horne made her major American opera debut in 1960 when she sang Marie in *Wozzeck* with the San Francisco Opera. Appearances on stages throughout the country climaxing in her memorable performance with Joan Sutherland at Carnegie Hall in *Semiramide* launched Ms. Horne into the front rank of the world's singers. Ms. Horne's previous Boston Symphony appearances have included music by Wagner, Beethoven, Mozart, Rossini, and Berlioz under the direction of Erich Leinsdorf, and, most recently, an appearance at Tanglewood in 1983 as Orfeo in Gluck's *Orfeo ed Euridice* conducted by Seiji Ozawa.



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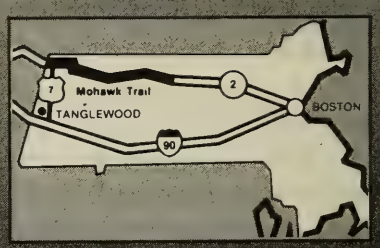
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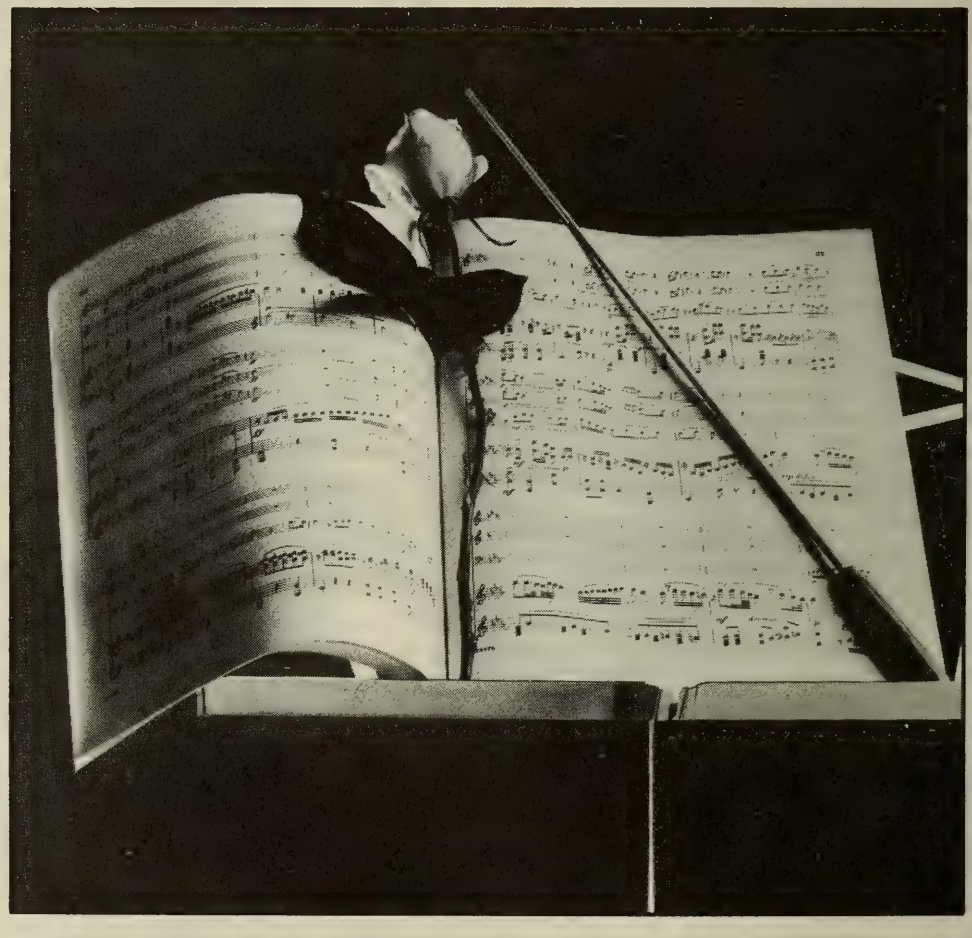
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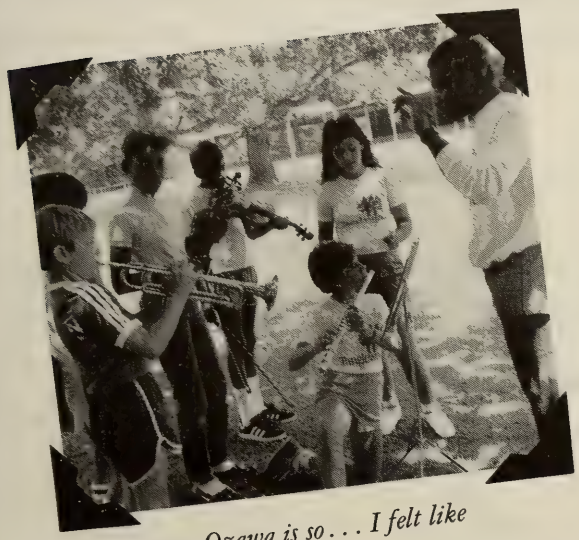
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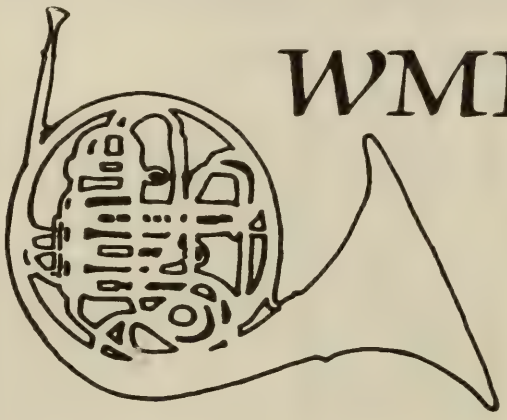


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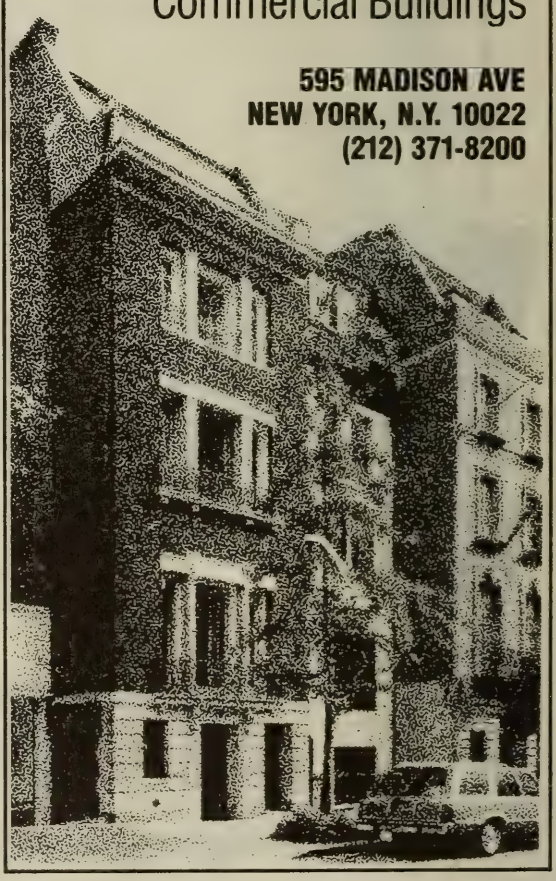
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Tuesday, 1 July at 8:30
(Theatre-Concert Hall)

BOSTON SYMPHONY CHAMBER PLAYERS
GILBERT KALISH, piano
PASCAL VERROT, conductor

Music of Haydn, Boulez, Hindemith, and Beethoven

Thursday, 3 July at 8:30
(Theatre-Concert Hall)

RICHARD STOLTZMAN, clarinet
RICHARD GOODE, piano

Music of Schubert, Debussy, Ives, Schumann, Bernstein, and Gershwin

Friday, 4 July
FOURTH-OF-JULY CELEBRATION
Afternoon events beginning at 2:30, followed at 9 p.m. by the

BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS, conductor and pianist
DORIOT ANTHONY DWYER, flute

COPLAND Suite from *Billy the Kid*
GERSHWIN *Rhapsody in Blue* (original version for jazz band)
GRIFFES *Poem*, for flute and orchestra
RESPIGHI *Feste Romane*

Saturday, 5 July at 8:30

BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS, conductor and pianist
MALCOLM FRAGER, piano
GILBERT KALISH, piano

J.S. BACH Orchestral Suite No. 1; Concerto in C for two pianos
MOZART Concerto in F for three pianos, K.242; Symphony No. 31 in D, K.297, *Paris*

WEDNESDAY, 9 JULY 1986

POPS AT TANGLEWOOD

Boston Pops Orchestra
John Williams, conductor

Tickets available at Tanglewood Box Office.

Sunday, 6 July at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
LEON FLEISHER, piano

MENDELSSOHN *Hebrides* Overture
BRITTEN *Diversions*, for piano left-hand and orchestra
STRAUSS *Ein Heldenleben*

Thursday, 10 July at 8:30
(Theatre-Concert Hall)

BEAUX ARTS TRIO

Music of Mozart, Ives, and Schubert

Friday, 11 July at 7
(Weekend Prelude)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Music of Benjamin Britten

Friday, 11 July at 9

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ANDREI NIKOLSKY, piano

TCHAIKOVSKY Piano Concerto No. 1
PROKOFIEV Excerpts from *Romeo and Juliet*

Saturday, 12 July at 8:30
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
VIKTORIA MULLOVA, violin
JANICE TAYLOR, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

TCHAIKOVSKY Violin Concerto
PROKOFIEV *Alexander Nevsky*

Sunday, 13 July at 2:30
(Shed Recital)

LEONTYNE PRICE, soprano
DAVID GARVEY, piano

Music of Handel, Marx, Giordano, Liszt, Poulenc, Hahn, Hoiby, Bonds, and Dougherty, and spirituals

Thursday, 17 July at 8:30
(Theatre-Concert Hall)

TREVOR PINNOCK, harpsichord

Music of J.S. Bach, Rameau, and D. Scarlatti

Shaker Mill Tavern



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Friday, 18 July at 7
(Weekend Prelude)
GILBERT KALISH, piano
Music of Haydn

Friday, 18 July at 9
BOSTON SYMPHONY ORCHESTRA
TREVOR PINNOCK, conductor
JEAN-PIERRE RAMPAL, flute
HANDEL 'Arrival of the Queen of Sheba,' from *Solomon*
VIVALDI Flute Concerto in G
HANDEL Concerto *a due cori*
TELEMANN Flute Concerto in D
HAYDN Symphony No. 93

Saturday, 19 July at 8:30
BOSTON SYMPHONY ORCHESTRA
TREVOR PINNOCK, conductor
ELMAR OLIVEIRA, violin
VIVALDI *The Four Seasons*
HANDEL Overture to *Samson;* *Royal Fireworks* Music

Sunday, 20 July at 2:30
BOSTON SYMPHONY ORCHESTRA
EDO DE WAART, conductor
ANDRÉ WATTS, piano
RACHMANINOFF Piano Concerto No. 2
WAGNER Orchestral excerpts from *Der Ring des Nibelungen*

Programs subject to change.

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Leon Fleisher, Artistic Director

1986 Concert Schedule

Tuesday, 1 July at 2 p.m.
Tanglewood Music Center
Opening Exercises
(admission free;
open to the public)

Tuesday, 8 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa and
Conducting Fellows conducting
Program to include
Beethoven Symphony No. 7

Sunday, 13 July at 10 a.m.
Chamber Music—Fellows

Sunday, 13 July at 8:30 p.m.
Vocal Recital—Fellows

Monday, 14 July at 8:30 p.m.
Young Artists Orchestra
Eiji Oue conducting
Program to include
Berlioz *Symphonie fantastique*

Tuesday, 15 July at 8:30 p.m.
Vocal Recital—Fellows

Wednesday, 16 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Gustav Meier and
Conducting Fellows conducting
Program to include
Wagner Excerpts from *Tannhäuser*

Saturday, 19 July at 2 p.m.
Chamber Music—Fellows

Sunday, 20 July at 10 a.m.
Chamber Music—Fellows

Sunday, 20 July at 8:30 p.m.
Chamber Music—Young Artists

Monday, 21 July at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 22 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting
Program to be announced

Wednesday, 23 July at 8:30 p.m.
Chamber and Vocal Music—Fellows

Saturday, 26 July at 2 p.m.
Young Artists Orchestra and Chorus
Leonard Atherton and
Eiji Oue conducting
Program to include
Bartók Concerto for Orchestra

Sunday, 27 July at 10 a.m.
Chamber Music—Fellows

Sunday, 27 July at 8:30 p.m.
Vocal Recital—Fellows

Monday, 28 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher and
Conducting Fellows conducting
Program to be announced

Saturday, 2 August through
Thursday, 7 August
FESTIVAL OF
CONTEMPORARY MUSIC
Saturday, 2 August
—Fellows of the Tanglewood
Music Center, 2 p.m.
Sunday, 3 August
—Fellows of the Tanglewood
Music Center, 10 a.m.
—Fellows of the Tanglewood
Music Center, 8:30 p.m.
Monday, 4 August
—Fellows of the Tanglewood
Music Center, 8:30 p.m.
Tuesday, 5 August
—Juilliard String Quartet, 8:30 p.m.*
Wednesday, 6 August
—Tanglewood Music Center
Orchestra, Oliver Knussen,
conductor, 8:30 p.m.
Thursday, 7 August
—Joseph Silverstein, violin, and
Peter Serkin, piano, 8:30 p.m.*

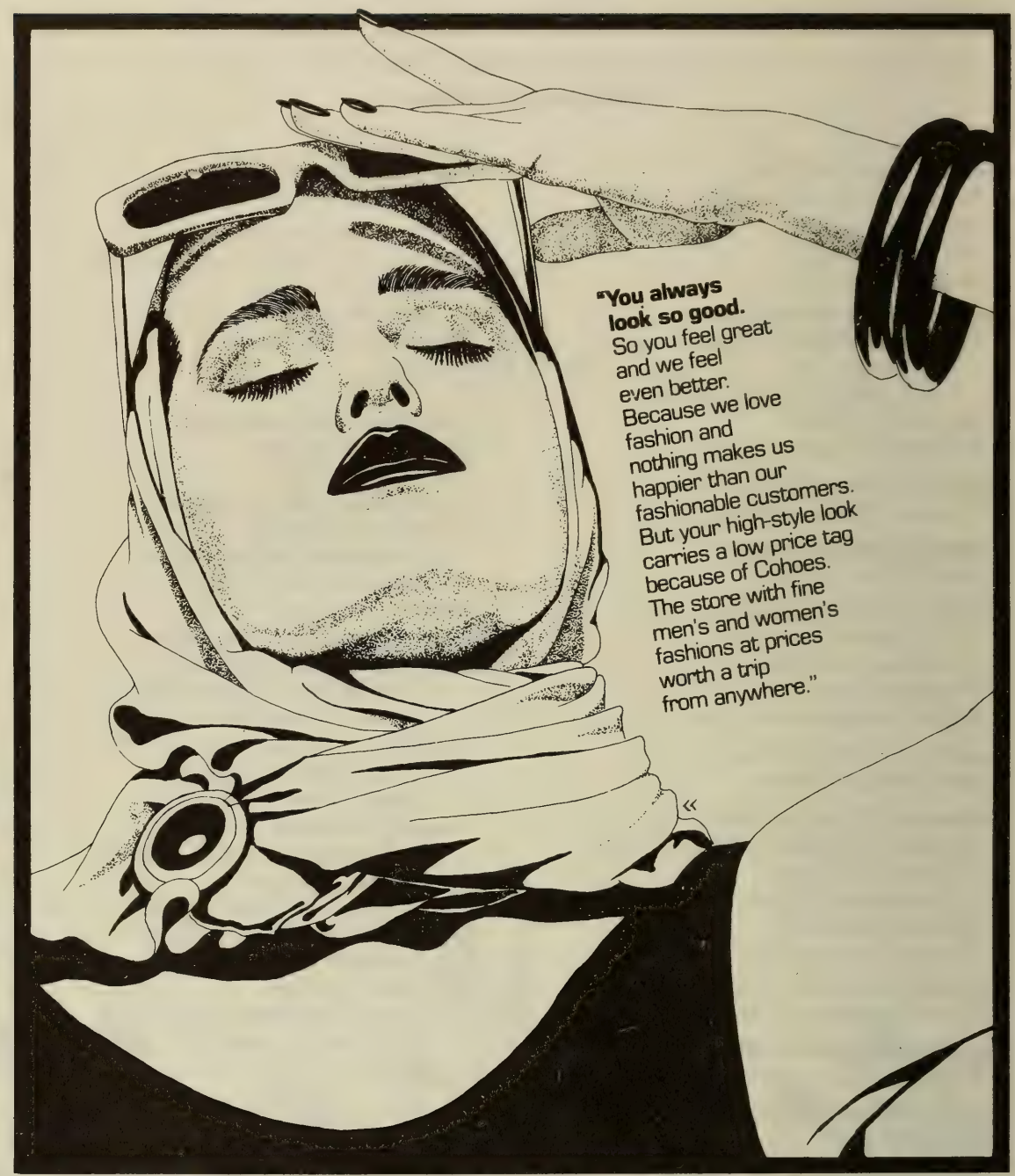
Sunday, 10 August at 10 a.m.
Chamber and Vocal Music—Fellows

Monday, 11 August at 8:30 p.m.
Young Artists Orchestra
Robert Sirota and
Eiji Oue conducting
Program to include
Brahms Symphony No. 2

Wednesday, 13 August at 8:30 p.m.
Chamber Music—Fellows

Saturday, 16 August at 2 p.m.
Tanglewood Music Center Orchestra
Leon Kirchner and
Conducting Fellows conducting
Program to include
Stravinsky Symphony in
Three Movements

Sunday, 17 August at 2 p.m.
Chamber Music—Fellows



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Sunday, 17 August at 8:30 p.m.
Vocal Recital—Fellows

Monday, 18 August at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 19 August at 8:30 p.m.
Young Artists Orchestra and Chorus
Leonard Atherton and
Eiji Oue conducting;
Joseph Silverstein, violin
Program to be announced

Wednesday, 20 August at 8:30 p.m.
Tanglewood Music Center Orchestra
Gennady Rozhdestvensky and
Conducting Fellows conducting
Program to include
Shostakovich Symphony No. 10

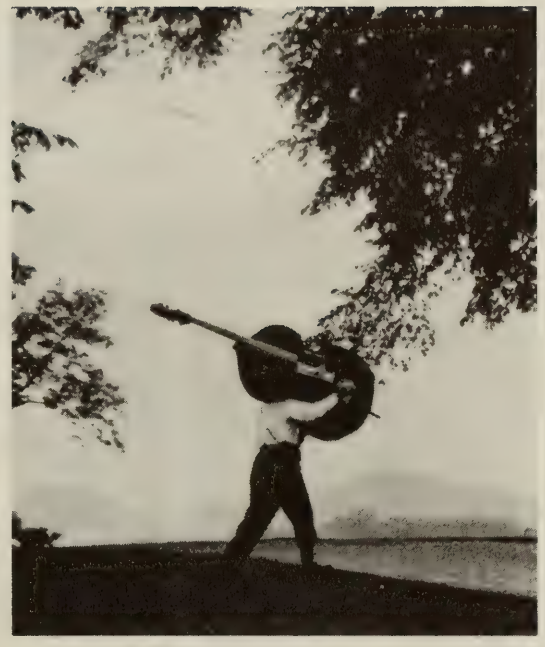
Saturday, 23 August at 2 p.m.
Vocal Recital—Fellows

Sunday, 24 August at 10 a.m.
Chamber Music—Fellows

Sunday, 24 August at 8:30 p.m.
Chamber Music—Fellows

Monday, 25 August at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 26 August
TANGLEWOOD ON PARADE
(Afternoon events beginning at 2:30, followed by a gala orchestra concert at 9 featuring the Tanglewood Music Center Orchestra, the Young Artists Orchestra, and the Boston Symphony Orchestra.)*



Schedule subject to change.

Current information available each week at the Tanglewood Main Gate.

Except where noted, admission is by a $5 donation for chamber music and vocal concerts, and by a $6 donation for orchestra concerts. Members of the Friends of Music at Tanglewood are admitted to all Tanglewood Music Center events without charge.

*Tanglewood Festival ticket required

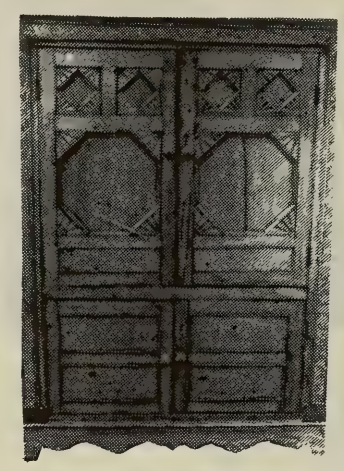
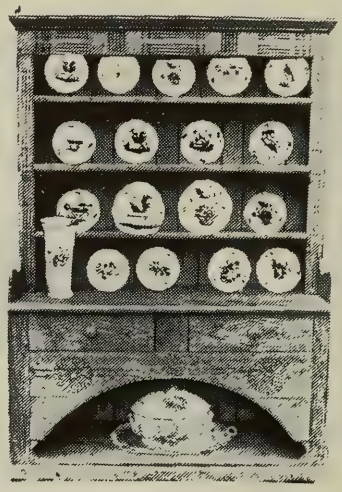
Programs designated "Fellows" events are performed by members of the Tanglewood Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is comprised of members of the Fellowship Program.

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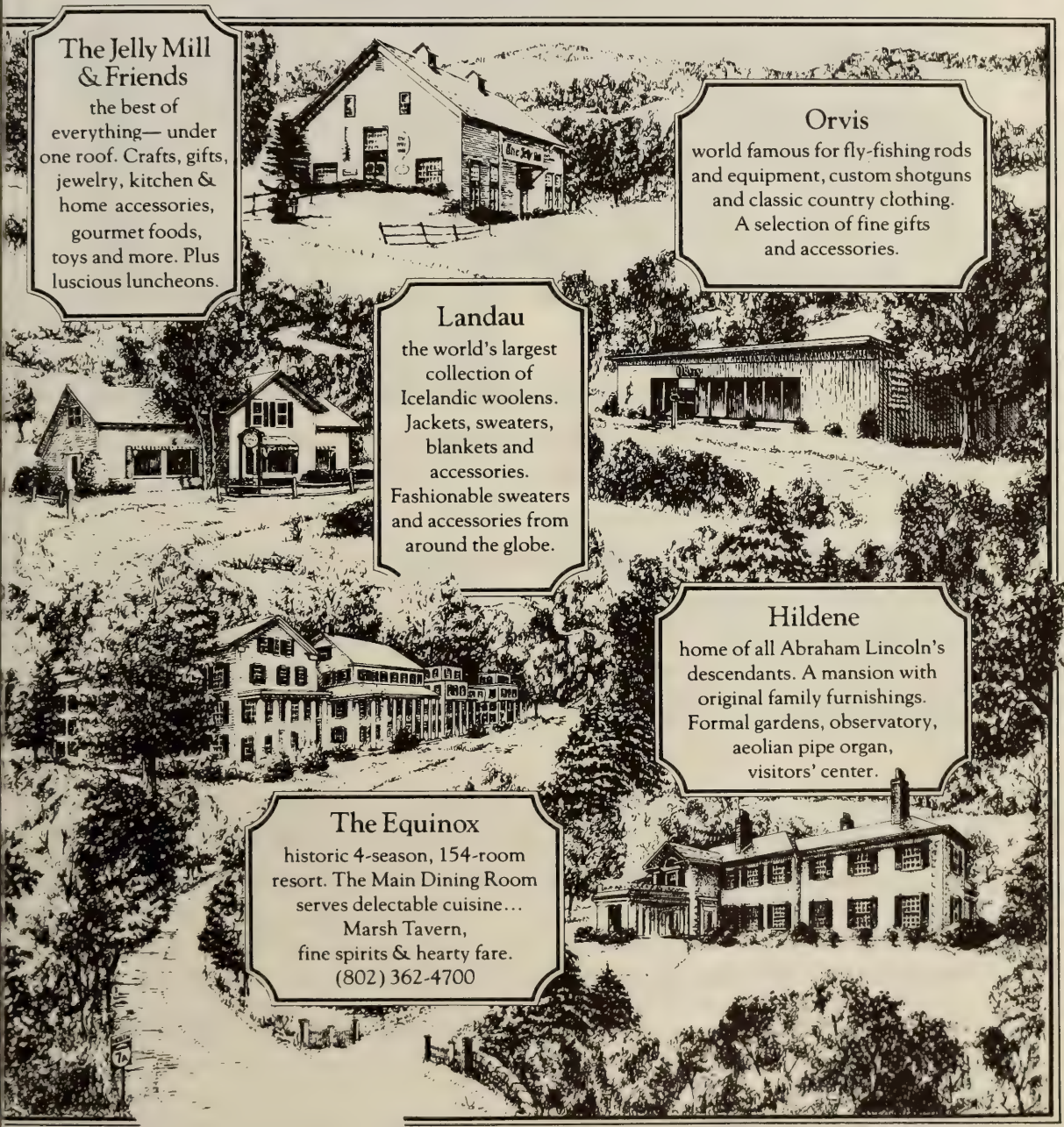
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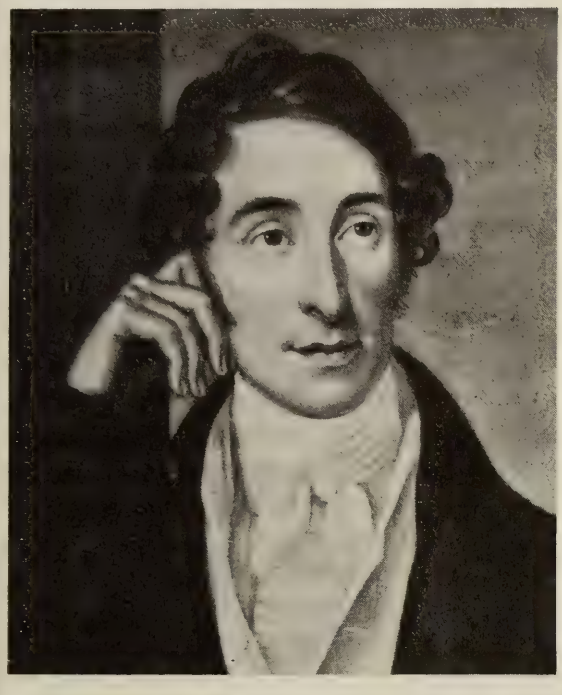
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Carl Maria von Weber
?18 November 1786—5 June 1826



The 200th anniversary of Weber's birth is being celebrated this year.

It is worth remembering that tastes and perspectives change, in music as in everything else. Nearly fifty years ago, a popular book about great composers, *Men of Music* by Wallace Brockway and Herbert Weinstock, dismissed Weber as the composer of three overtures, a piano concerto (they were referring to the F minor *Conzertstück*), and a "notable salon piece" (*Invitation to the Dance*). "What remains of Weber's once lofty reputation," they concluded, "is dwindling rapidly. It is becoming apparent that he was little more than a talented showman who happened, at a strategic moment, to epitomize the *Zeitgeist*, or its trappings, more obviously than any other musician of his time."

When those words were written, Wagner-idolatry was nearly at its peak, and Beethoven-idolatry was (as usual) in a very healthy state. It was inconceivable that a composer who grew up in the German tradition should not have imbibed Beethoven whole and proceeded to turn out symphonies, sonatas, and string quartets. Weber *did* write two symphonies, but they were early works, quite uninfluenced by Beethoven. And his piano sonatas, too, were designed to show off his own remarkable virtuosity. In this realm he was more the antecedent of Chopin, Schumann, and Liszt than the follower of Beethoven. In fact, Weber was not especially suited by temperament to the abstract musical forms that German musicians made their own throughout the romantic era. He was, first and foremost, a man of the theater, and all his music—even that nominally in the genres of sonata and concerto—was dramatic in gesture and approach.

Weber came by his theatrical bent naturally; he was practically born backstage. His father ran the Weber Theater Company, which at the time of the composer's birth was resident in Eutin, near the Danish border of Germany; his mother was a singer and actress in the company. Even the family name was to some extent theatrical make-believe. The composer himself genuinely thought that he was descended from a Weber who had been ennobled by Emperor Ferdinand II in 1622 and that he therefore deserved the particle "von," denoting baronial rank, in his name; but it seems the "von" had been quietly appropriated by Carl Maria's father while traveling from town to town as an actor.

As a boy Carl Maria was weak and sickly, and he walked with a limp from a congenitally deformed right hip bone. But when he was able to undertake systematic music lessons, his talent became evident at once. One of his teachers was Michael Haydn (brother of the great Joseph). During a stay in Munich he absorbed the repertory of French operas and German Singspiel in the local theater, and he saw a production of one of his own operas just a few days after his fourteenth birthday.

In the hope of publishing his music more readily, Weber and his father worked for a time with the developer of the new technique of lithography. He had little liking for the drudgery of the work, and soon gave up the printing business, though he evidently kept

materials on hand to prepare his own music for the press. This led to a nearly fatal accident in 1806 when he drank from a wine bottle that his father had filled with acid for engraving; a friend found Weber's body prostrate on the floor. After two months of recuperation he was on his feet again, but he had lost forever a beautiful singing voice.

For the first dozen years of the nineteenth century Weber's life was generally unsettled, as he moved from place to place, staying from a few months to a few years at a time, playing the piano, writing sonatas and concertos and parlor pieces and patriotic songs for male chorus, composing and directing operas, generally trying to establish himself solidly in an important musical center, and often moving suddenly to evade creditors. He spent three years (1813-16) as director of the opera in Prague, where he produced no fewer than sixty-two works, including *Don Giovanni* and *Fidelio*. When the local audiences proved recalcitrant about accepting his high-minded selections of repertory (as opposed to the flashy vocalism of currently popular Italian operas), he began writing a series of introductory articles for the newspaper, discussing new productions. These essays contain some of his sharpest observations on the nature of opera.

Weber's most important acquisition in Prague, though, was a wife: Caroline Brandt, a talented operatic soubrette, whom Weber met late in 1813 and married in 1817, the year in which he became the Royal Saxon Kapellmeister in Dresden, one of the most cultured cities in Germany. It was there, amid struggles to establish German opera over opposition from the Italian camp, that Weber composed the operas that brought him his greatest fame.

Der Freischütz, produced in Berlin in 1821, instantly took its place as the foundation-stone of German romantic opera. It exploited the supernatural, rejoiced in the vigorous lives of German foresters, exalted purity, and offered folk song, moonlight, diabolical exhortations, and young love, all expressed in tuneful music presented in an orchestral garb of unprecedented brilliance and color. Stung by criticisms that *Der Freischütz* was "only a Singspiel," with the implication that he was a mere tunesmith, Weber determined to compose a grand opera, set to music from beginning to end. He had the misfortune to choose as his librettist one Helmina von Chezy, a minor poet of truly startling incompetence when it came to matters theatrical. Even after he realized the problems he would have, Weber refused to dump the librettist, instead demand-



A contemporary engraving of Weber conducting "Der Freischütz" at Covent Garden

ing endless revisions to *Euryanthe*, as the opera was called. Even so, he found himself forced to settle for a libretto that "reads like a hoax by Robert Benchley" (Brockway and Weinstock), and for this improbable farrago of nonsense he composed a score of extraordinary beauty and color, one that inspired Wagner and other German composers for the rest of the century.

Following the completion of *Euryanthe*, Weber fell into a creative slump. His limp was worse, and he was coughing constantly. He was, in fact suffering from tuberculosis. Attempts at a cure at Marienbad were unavailing. But his spirits improved when he received an invitation to come to London for the 1825 season to conduct *Freischütz* and premiere a new work to be composed especially for England. He chose *Oberon* as his subject, an old story already used in part by Chaucer and Shakespeare and made into a German classic by the Enlightenment poet Christoph Wieland. The composer painstakingly learned English for the new work, the libretto of which was prepared by a British playwright specifically to suit the taste of the London theater. Weber was distressed to discover that the admired classic of German literature had been turned into a light entertainment emphasizing magic and special scenic effects. But he needed the money for his family, especially given his poor state of health, so he determined to finish *Oberon* for England and then completely rewrite the work to his own taste for Germany.

The premiere was postponed until the spring of 1826. By the time Weber arrived for rehearsals, he was a dying man. Though he got progressively weaker throughout the rehearsal period, he concealed his condition in letters to his wife. Once the work had been produced, to ringing applause, Weber was concerned to return home as soon as possible, but he died in London five months before his fortieth birthday.

Though much of his music remains out of the repertory today, Weber is now recognized as a composer far more significant than Brockway and Weinstock were willing to assert in 1939. The dramatic character of his music is now better understood, and listeners have come to recognize the special pleasures of his many works featuring the solo clarinet (including two concertos), of his virtuosic piano music (two concertos and the *Concertstück*, not to mention four sonatas and a large number of smaller pieces), his varied assembly of chamber works, and even his two un-Beethovenian symphonies. More important, his major operas have at last been recorded in full, so that even if we are unable to see them frequently on the stage, we can experience the very individual qualities that aroused such enthusiasm in Berlioz, Chopin, Schumann, and Wagner (though to this day *Oberon* lacks a recording in its original English form, suffering instead from the attempts of various well-meaning editors to create the German opera that Weber would have written had he lived).

Still, despite the return of Weber's music to the record catalogues, the bicentennial celebration of his birth differs profoundly from similar celebrations that have taken place recently in honor of Beethoven or Bach or Handel in that it brings us music that is returning to our repertories, not entrenched there. The Weber celebration is an invitation to make the acquaintance of a very imaginative figure whom we have known all too little.

—Steven Ledbetter

The Boston Symphony Orchestra will present Weber's *Oberon* in a staged production at Tanglewood under the direction of Seiji Ozawa on Saturday, 2 August at 8 p.m. with soprano Elizabeth Connell, tenor Philip Langridge, and baritone Benjamin Luxon. Tickets are available at the Tanglewood box office.



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WEBER — Overture to *Der Freischütz*

WEBER — Piano Concerto No. 2 in E-flat, Opus 32
Allegro maestoso
Adagio
Rondo. Presto

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Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (the chosen victim)

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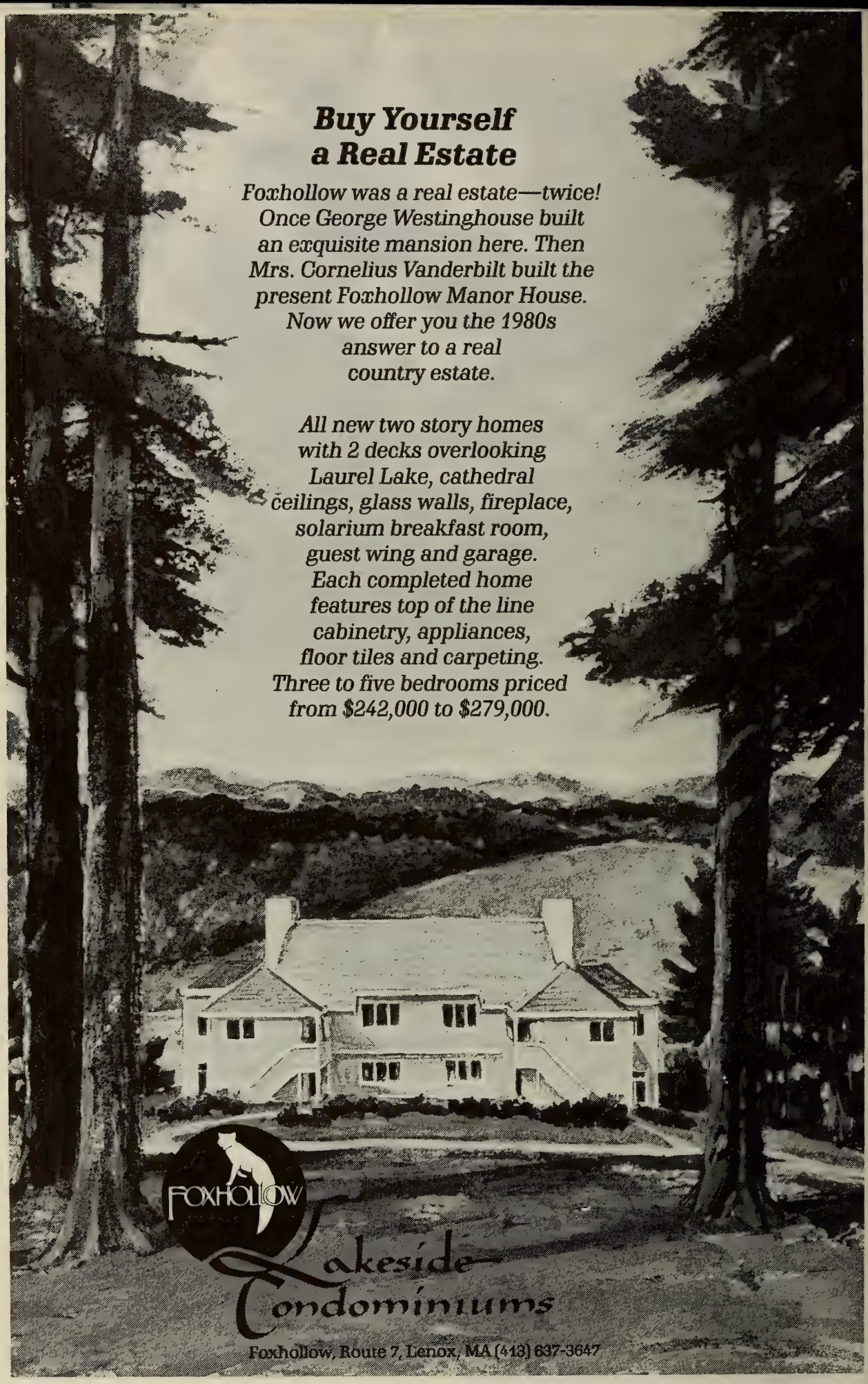
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NOTES

Carl Maria von Weber
Overture to *Der Freischütz*
Piano Concerto No. 2 in E-flat, Opus 32

Carl Maria Friedrich Ernst von Weber was born in Eutin, near Lubeck in northern Germany, probably on 18 November 1786, and died in London on 5 June 1826. He composed his opera Der Freischütz *between 2 July 1817 and 13 May 1820; the overture was the last part to be written (except for some small additions and retouchings to the score) and was composed between 22 February and 13 May 1820. The opera received its first performance on 18 June 1821 in Berlin, where it was a tumultuous success. The score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.*

Der Freischütz is one of those operas (*Così fan tutte* is another) whose title simply cannot be translated into a simple English word or phrase without losing much of the point—for which reason it is almost invariably referred to only in the original German. One occasionally encounters "*The Freeshooter,*" but that merely conjures up images of the American wild west while completely losing the essential point, that the marksman in question is shooting with bullets that have been diabolically "blessed" by a satanic figure to guarantee that they will hit their mark (in return, of course, for the usual recompense in the form of the marksman's soul). Though rarely heard elsewhere, *Der Freischütz* remains a repertory staple in the German-speaking countries, where it generated—almost instantly—a type of musical "forest romanticism" that re-echoed through the nineteenth century. With this one work, Weber became established as the creator of German romantic opera.

The plot was drawn from a short story called "*Der Freischütz*" that appeared in August Apel and Friedrich Laun's *Gespensterbuch* (*Book of Ghosts*). The composer recognized its operatic possibilities the minute he heard about the story, as early as 1810, but nothing really substantive came of his enthusiasm until he discussed the project with the poet Friedrich Kind in Dresden in 1815. Kind produced the libretto that Weber eventually set, though the title began as *Der Probeschuss* (*The Trial Shot*) and then was changed to *Die Jägersbraut* (*The Hunter's Bride*) before settling down to the title of the original short story. The premiere was an unparalleled triumph; through *Der Freischütz*, Weber managed to bring Romanticism into the theater, a goal long sought without success by his predecessors among the non-musical dramatists Tieck, Brentano, Schlegel, Arnim, and Werner. The work was hailed at once as a national monument and quickly found performance all over Europe.

From the very beginning the overture was a great success—it even had to be repeated on opening night before the audience would allow the performance to continue. And it marks an important change in the way composers had approached the operatic overture in that it was conceived as a resumé of the entire drama, containing within itself the principal dramatic conflicts—carefully selected as to choice of themes and key—and working out the story in a purely musical way before the curtain rose. This procedure became the common practice of many composers, especially in Germany, to such an extent that we now consider it to be the basic function of an operatic overture.

The overture begins with a C major Adagio in which two unharmonized phrases prepare for the magical appearance of the four horns singing a melody that is not heard again in the opera, though it surely suggests that what follows will take place in



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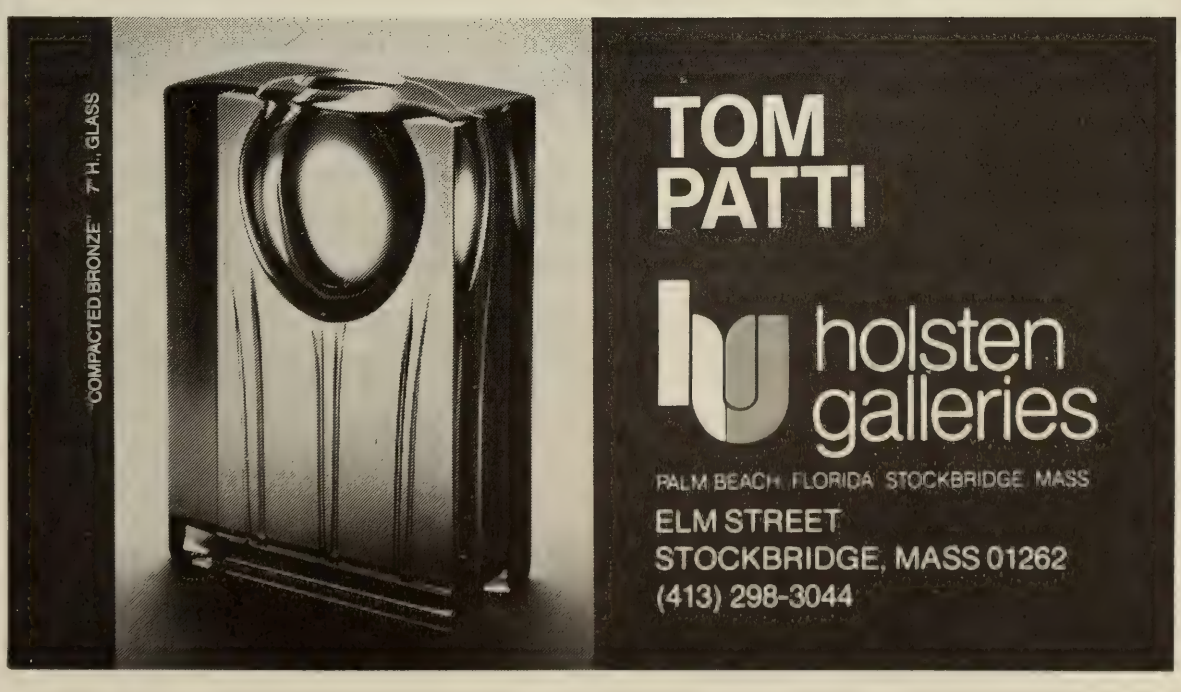


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a heavily forested region, a locale of great natural beauty. As this melody comes to its end, an altogether darker sound takes over: tremolo strings and low-pitched clarinets, punctuated by soft off-the-beat notes on the timpani. This strikingly characteristic sound (harmonically known as a diminished-seventh chord) is the primary representation of the powers of evil in the opera. (Weber used it with great discretion and care, but the "trick" was so easy for lesser composers to pull that the diminished-seventh chord in tremolo strings soon became cheapened as a much overused device.)

The main body of the overture begins, Molto vivace, with a stormy figure in C minor. Even at first hearing we do not need to know the words to which the hero sings this music in the opera (*"Doch mich umgarnen finstre Mächte"*—"Yet dark forces ensnare me") to sense the presence of evil. This builds to an impressive, stormy climax (later to be heard as the culmination of the "Wolf's Glen scene," the supernatural highpoint of the opera) and begins modulating to the relative major key of E-flat, where the solo clarinet ("with much passion") takes on the part of our hero again as he sings *"O drinkt kein Strahl durch diese Nächte?"* ("Does no ray of light penetrate this darkness?"). This leads quite naturally to the music of the one character who represents the "ray of light," the hero's pure sweetheart; clarinet and violins sing the music of her love for him. The development section of the overture is an extended struggle between the forces of good and evil, each represented musically by the themes already heard. The recapitulation begins, as expected, with the dark C minor theme, but it is interrupted by the diminished-seventh chords and a passionate, pleading melody first heard in violins and then on solo cello. At this point, the confident, major-key love music breaks out—now in much fuller and more brilliant form, and in a forceful C major—to rout the powers of darkness once and for all. (The downward-rushing octave scales in the woodwinds of the coda suggest that Weber had been listening to Mozart's *Marriage of Figaro* overture.) Americans rarely get the opportunity to see Weber's epoch-making opera on the stage, but the dramatic heart of the score is made available, once and for all, in the carefully planned foreshadowing of this brilliant overture.

* * * * *



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FROM THE GLASS HOUSE

Weber composed his second and last piano concerto over the years 1811 and 1812, composing the first movement last in October of the latter year. He himself performed the solo part in the premiere, which took place in Gotha on 17 December 1812. The score calls for pairs of flutes, clarinets, bassoons, horns, and trumpets, with timpani and strings. The absence of oboes evidently reflects the composition of the Gotha court orchestra for which Weber was writing.

To a pianist-composer like Weber, it was usually necessary to "sell" his work to the audience by making it breathtakingly virtuosic. All too much virtuosic music proves to be merely empty effect, but Weber's concertos (and his other piano music, too) are filled with striking ideas; and he added to the pianist's bag of tricks new ideas that were admired and borrowed by such later masters as Schumann, Mendelssohn, and Chopin. Liszt, too, admired Weber enough to prepare editions of his piano music.

Yet, as befits a traveling virtuoso making his living largely by giving performances of his own work, it behooves the composer to write in a way that suits the forces at hand. By the summer of 1812 Weber had been living for some months in the lively social, intellectual, and musical atmosphere of Berlin. But he needed more stability than a wandering life had so far granted him, and Berlin had no openings. So he returned in early September to Gotha, where an eccentric duke, who was also a great musical enthusiast, gave him and Ludwig Spohr plenty to do—demanding new songs and marches, asking Weber to improvise on the spur of the moment or arrange some of the Duke's own compositions. The Duke's appreciation was gratefully tangible, but the composer missed the stimulation of Berlin. Still, while in Gotha he returned to the completion of his second piano concerto, the rondo of which he had composed a year earlier. He had even performed the rondo once as the finale of his first piano concerto—

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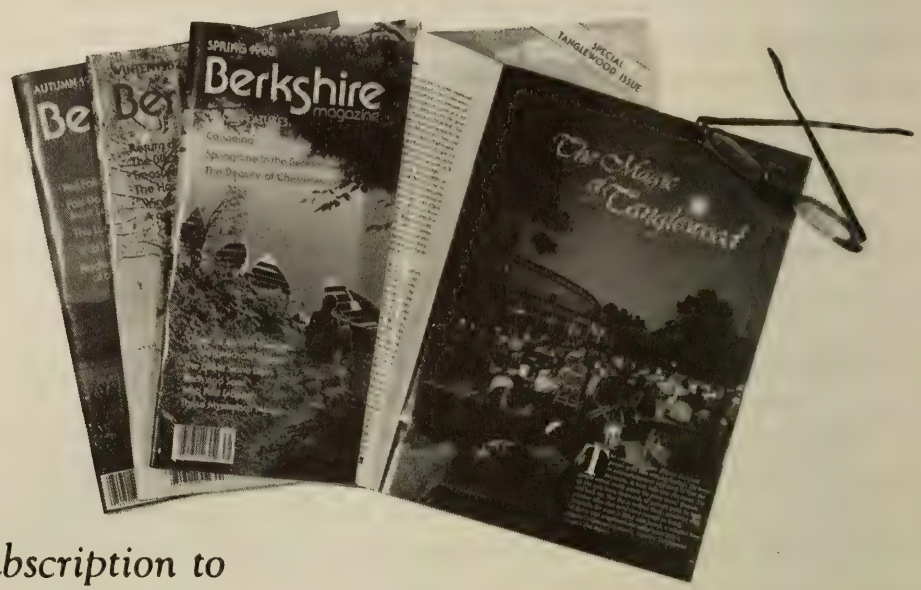
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in an entirely different key!—presumably in order to judge its effect in performance. He completed the work in October and performed it in December.

Like much of Weber's piano music, the concerto is filled with the rhythms and gestures of the theater, such as the dotted march rhythms that run through most of the orchestral ritornello and the florid arabesques that fill the solo part when the piano finally enters. And though the piano in Weber's day was much lighter in tone and volume than the modern concert grand, he must have gotten a wonderfully sonorous effect in the great rumbling tremolo chords played by both hands (against a melodic phrase in bassoon and cello) just before the recapitulation's reworking of the opening material.

The slow movement contains some of Weber's most imaginative ideas of musical color. It bears an unusual (for 1812) key relationship to the opening: the keynote of the first movement is E-flat, that of the second is B. The link between the two is the pitch E-flat (rewritten as D-sharp), which is the first melody note heard in the muted violins. This particular harmonic relationship became almost a cliché later in the century, but at this time it was fresh and daring. The orchestral color is unusual, too. The entire movement is very lightly scored, so that the piano's elegant ruminations—how much Chopin learned from this movement!—dominate throughout. The first sonority we hear is the violins, muted, divided into four parts, then an unmuted, solo viola before the piano's entrance; it is a delicate world as far removed in spirit as in tonality from the vigorous opening. Most of the remaining instruments are scarcely heard. The double basses, for example, play only four times in the course of the movement, for a total of eight notes; except for short passages the remaining instruments scarcely play any more than that.

As has been mentioned above, the rondo was composed in Munich a year earlier than the remainder of the piece. Soon after finishing it, Weber reported to a friend: "It is much more brilliant and difficult than the first [concerto], a really bold piece of *Sturm und Drang*." After he had finally played the complete concerto—not just its finale—on 17 December 1812, Weber wrote in his diary that it "made a furore and went excellently; I didn't play it badly either." The enthusiastic Duke, in appreciation of the new work, presented the penurious composer with the sum of forty Friedrichs d'or. Rather than baldly describing the money as a fee for services rendered, he graciously and tactfully called it "an honorarium for instruction in the spirit of music."

—Steven Ledbetter

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LONDON

Igor Stravinsky
Le Sacre du printemps, Pictures from pagan Russia

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. Le Sacre du printemps (The Rite of Spring) *was formally commissioned by Serge Diaghilev on 8 August 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912. He completed the sketch score on 17 November "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on 29 May 1913. The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrifical virgin danced herself to death—while he was working on *The Firebird*. Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka*, which got written first. Then in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

> *Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:
>
> FIRST PART: THE KISS OF THE EARTH
>
> The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the earth. *The Kiss of the Earth*. The people dance passionately on the earth, sanctifying it and becoming one with it.
>
> SECOND PART: THE GREAT SACRIFICE
>
> At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men in the great holy dance, the great sacrifice.

In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight-foot room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with

the "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music of Part I went quickly; by 7 January 1912 he had finished it, including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of 7 March to his old friend Andrei Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance of *Le Sacre*, to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had made a sensation dancing the title role of *Petrushka*, but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

> The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me," and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere, of course, was one of the greatest scandals in the history of music. There had been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of invited musicans (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the

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hall early, in a rage.

> I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.

He never forgot the imperturbability of the conductor during the entire melee:

> I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quiet the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted and . . . happy." Diaghilev recognized, with the impresario's instinct for publicity, that the evening's events, however frustrating they may have been for the performers and the composer, were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

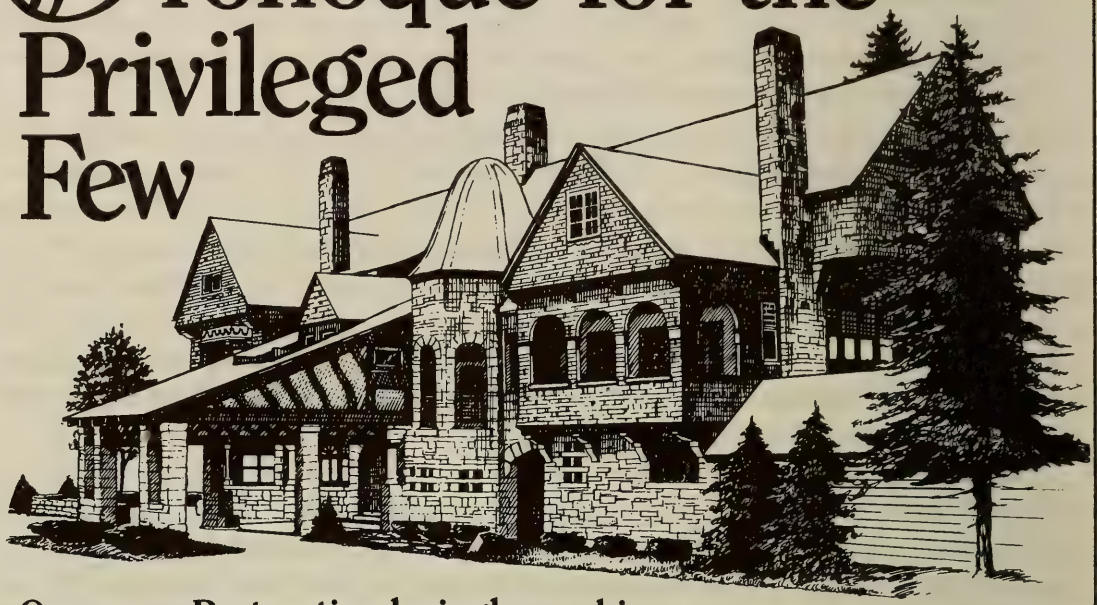
Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances there proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre*, however, came almost a year later, when Monteux conducted the first concert performance of the score outside of Russia (Koussevitzky had given a performance in Moscow in February). This time the triumph was total, and the composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité. After World War I, the Russian Ballet attempted another staging of *Le Sacre*, this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps*. Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last sixty-five years.

In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gives a predictable stress every two, three, or four beats. But in *Le Sacre* (and more generally, in Stravinsky), the motion grows out of added reiterations of the basic beat, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folk song or liturgical chant.) As the music proceeds, Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, building to the frenetic climax of the sacrifical dance.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other; the "Proces-

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sion of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre*.

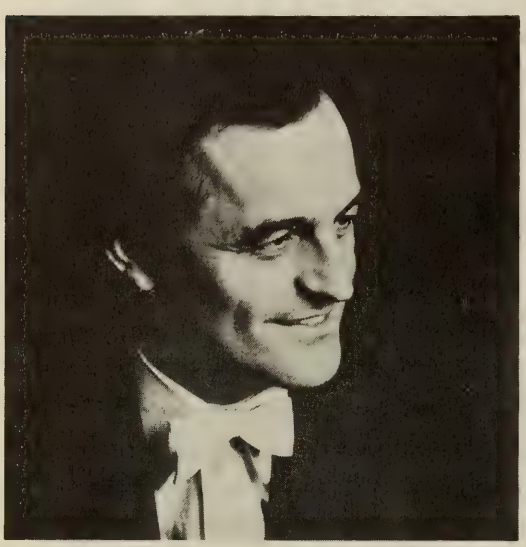
Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece of twentieth-century music no one today doubts, but the way the elements operate to create that unity are still mysterious. Stravinsky himself was not interested in theorizing (of course, he didn't need to—he had composed the piece, and that's enough for anyone):

> I was guided by no system whatever in *Le Sacre du printemps*. When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* the music seems than *Le Sacre*; and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps*. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.

—S.L.



Charles Dutoit



Charles Dutoit is music director of the Montreal Symphony Orchestra and has been principal guest conductor since 1982 of the Minnesota Orchestra. In 1977 he assumed his present position with the Montreal Symphony Orchestra, which, under his leadership, has become recognized through its tours and recordings as one of the outstanding orchestras in North America. Mr. Dutoit appears as a guest conductor throughout the world. He regularly conducts the major European orchestras, including the Berlin Philharmonic, the Bayerischer Rundfunk of Munich, the Orchestre de Paris, the London Philharmonic, the Philharmonia, and the Israel Philharmonic. In the United States, he conducts the orchestras of Boston, Pittsburgh, Philadelphia, Cleveland, Washington, and New York, among others. During the 1984-85 season Mr. Dutoit made his successful debut with the National Symphony in Washington, D.C. Mr. Dutoit conducted a Far East tour with the Royal Philharmonic with concerts in Hong Kong, Manila, and Taiwan; with the Montreal Symphony, he has toured Canada, the United States—performing twice in Carnegie Hall—and Europe. In June 1983 Mr. Dutoit made his Royal Opera debut at Covent Garden conducting *Faust*; he returned this season to conduct *The Tales of Hoffmann*. Charles Dutoit and the Montreal Symphony have a regular working arrangement with London records, and together they have completed thirteen in a series of digital recordings. Mr. Dutoit has won many international recording awards, including the Grand Prix du Disque for his London recording of *Daphnis and Chloé*. He also records extensively for Deutsche Grammophon, RCA, Philips, and Erato. For the latter, he has recorded the orchestral works of Arthur Honegger with the Bayerischer Symphony Orchestra.

A multi-linguist, Charles Dutoit received an exceptionally broad musical training, during which he studied violin, viola, piano, and percussion at the conservatories of Lausanne and Geneva in his native Switzerland. He continued his studies in Italy and the United States, where in 1959 he studied with Charles Munch at the Tanglewood Music Center. In 1963 he made his debut with the Berne Symphony Orchestra; he was subsequently appointed its music director. Following this, he served as music director of both the Gothenburg Symphony and the National Symphony Orchestra of Mexico before accepting his Montreal appointment. In recognition of his services to music in Canada, Charles Dutoit was named Artist of the Year 1982 by the Canadian Arts Council and "Great Montrealer" of 1982. He has conducted the Boston Symphony Orchestra on many occasions since his debut in Feburary 1981 and made his most recent appearances with the orchestra at Tanglewood last summer.

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Malcolm Frager



One of the leading pianists of his generation, Malcolm Frager has performed in more than seventy foreign countries. His current schedule of nearly one hundred engagements includes concerts in Paris and a tour of Norway, Germany, and Switzerland, as well as appearances with the Philadelphia Orchestra and Riccardo Muti, the Pittsburgh Symphony and Herbert Blomstedt, and the Houston Symphony. Born in St. Louis in 1935, Malcolm Frager began studying the piano when he was four, gave his first recital at six, and made his orchestral debut at the age of ten, performing the Mozart G major concerto, K.453. At fourteen, he went to New York to continue his studies with Carl Friedberg, a pupil of Clara Schumann. A languages major and *magna cum laude* graduate of Columbia University, Mr. Frager has found his fluency in several languages to be an asset on his international tours. Winning first prize in both the Edgar M. Levintritt Competition in New York and the Queen Elisabeth of Belgium International Piano Competition in Brussels during the 1959-60 season launched his career; he is the only pianist ever to have won first prize in both competitions. Mr. Frager discovered the manuscript of the original orchestration of the Schumann A minor concerto in 1967 and hopes one day to publish it. He is also the first pianist to have performed

the original version of the Tchaikovsky B-flat concerto since the beginning of the century. He has made numerous recordings, for the Angel, London, New World, RCA, and Telarc labels, the most recent of which is a digital recording of Chopin works for Telarc. Mr. Frager has performed regularly with the Boston Symphony since his initial appearances at Tanglewood in 1963.



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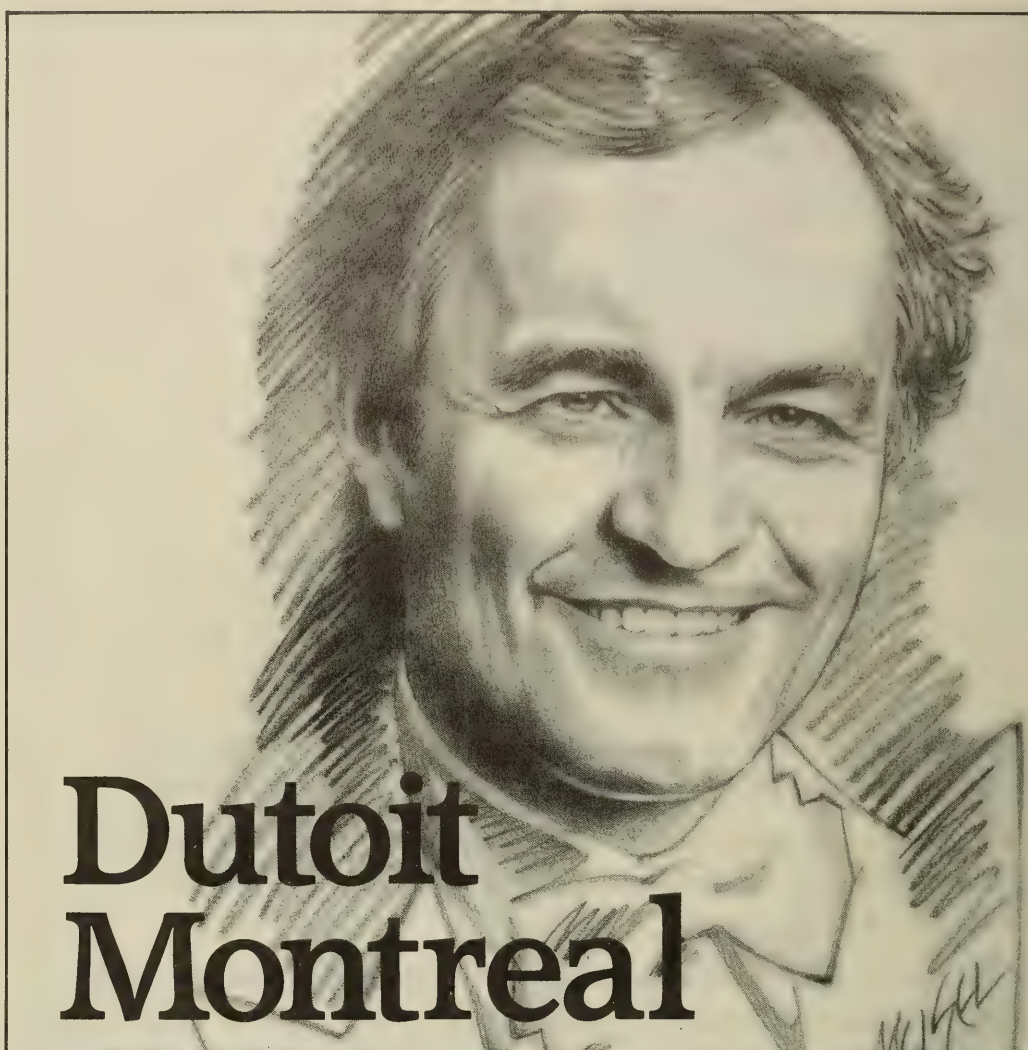
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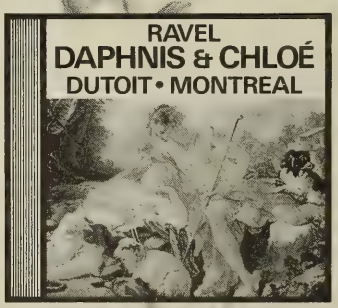


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Symphony No. 29 in A, K.201(186a)

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed his A major symphony in Salzburg in 1774; the manuscript is dated 6 April of that year. It was certainly performed in Salzburg at that time, though no date of performace is known. The symphony calls for a small ensemble: two oboes, two horns, and strings.

Like so many of Mozart's Salzburg symphonies, this one exists with virtually no indication of the reason why Mozart might have composed it. It is part of a massive outpouring of symphonies in the early 1770s, mostly for the relatively small forces available to Mozart in Salzburg (it was only after visiting Mannheim in 1778 that he wrote to his father, "Ah, if only we too had clarinets! You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets."). But even though he was limited in the size and instrumentation of his orchestra, Mozart's symphonies seem to be aiming at this time in the direction of greater weight and significance. In the symphony in A this weight can be seen partly in Mozart's decision to compose three of the four movements (all except the Menuetto) in the shape that we call sonata form, generally regarded as a serious or intellectual approach. Each of these sonata-form movements has two substantial sections—the exposition and the development-recapitulation complex—that are supposed to be repeated, and in all three of these movements Mozart adds a further element of weight in a coda that brings the movement to a close. In addition, Mozart seems to be intent on fusing some chamber music elements (especially the independent part-writing) with the older symphonic tradition. He may have developed this interest under the influence of Haydn, who was experimenting in many of the same ways early in the 1770s.

The first movement is striking in its complete avoidance of the customary display of fanfares and dramatic bow-strokes to open the work. Indeed, it begins with the pre-



sentation of a sober argument—a quiet octave leap in the violins, followed by a gradually climbing figure in eighth-notes, all of this supported by the lower strings in a contrapuntal style that suggests the character of church music. When the phrase ends, the material begins a repetition, but now *forte*, with sustained octaves in the wind instruments and an imitation between upper and lower strings on the main theme. Mozart arrives with remarkable promptness at the new key and presents a whole series of new thematic ideas of varying character. The development is animated by running scale passages, and the recapitulation brings back all of the varied material of the exposition, now in the home key. The coda recalls the imitation of the opening once again.

Both the second and third movements are built on themes emphasizing dotted rhythms, a characteristic of much French music in the late eighteenth century, where it was considered especially stately. The slow movement is given over largely to the muted strings, with occasional support or echoing from the woodwinds, which act to enrich the string quartet texture. The Menuetto provides graceful contrasts of color and dynamics while concentrating single-mindedly (in the main section) on one rhythmic pattern.

The finale, Allegro con spirito, is really filled with spirit and fire. The measured tremolos, the trills, the racing scales up or down all keep the level of activity high, with only the slightest trace of relaxation for the secondary theme. Each of the major sections—exposition, development, and recapitulation—ends with a breathtaking upward scale to nothing. Has everything come to a grinding halt? But no! After a heartbeat's pause, the racing figure continues in the next section of the piece. At the end of the recapitulation, this racing figure continues in a bold orchestral unison to the final energetic phrases. One more rushing scale to silence—and Mozart's *jeu d'esprit* comes to its breathless conclusion.

—Steven Ledbetter



The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who died in July 1778.

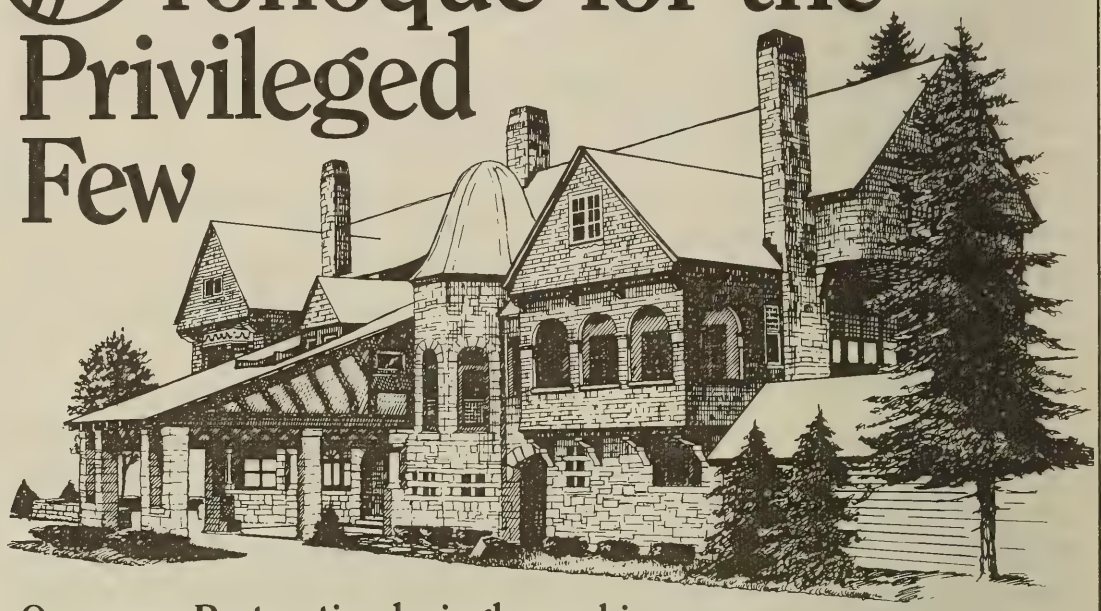
Wolfgang Amadè Mozart
Mass in C minor, K.427(417a)

Mozart composed the Mass in C minor in 1782-83 and led its first performance at St. Peter's, Salzburg, on 23 October 1783. More information on the fairly complicated question of the genesis of this work will be found in the note below. After a long period of oblivion, the Mass became known to modern audiences in an edition by Alois Schmitt and Ernst Lewicki that was first heard in Dresden on 3 April 1901. The Schmitt-Lewicki edition fills out Mozart's incomplete score with music from other works by Mozart and Ernst Eberlin. At this performace, Charles Dutoit uses the edition published in 1956 by H.C. Robbins Landon and which includes only those movements indubitably composed by Mozart for this work (again, details are given in the program note). The score calls for mixed chorus divided variously into four, five, and eight parts; solo parts for first and second soprano, tenor, and bass; and an orchestra of flute, two oboes, two bassoons, two horns, two trumpets, three trombones, timpani, organ, and strings. James David Christie plays the organ at this performance.

The Requiem is the most famous of Mozart's many unfinished works; the Mass in C minor is the one most obscurely veiled in mystery and, at the same time, the one with the firmest promise of magnificence if only . . . But why is the Mass not finished? What happened? We know that death cut off the Requiem commissioned by the grey-cloaked stranger. We know that the concerts for which Mozart began a Concerto for violin and piano, K.315f, and a *Sinfonia concertante* for violin, viola, and cello, K.320e, were cancelled for court mourning. Sometimes we can guess intelligently, speculating that the C major suite for piano, K.399(385i), often called the "Suite in the Style of Handel," was a style study that had served its purpose when Mozart broke off after the *courante*. As for the C minor Mass, Alfred Einstein blames it on Constanze Mozart, pointing out that virtually all the works written for or associated with her are unfinished. That is true, but Einstein's biography glows in the dark with its author's hatred for Constanze, his almost equal contempt for her sister Aloysia, whom Mozart



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had wanted to marry in the first place, and his even greater loathing for their mother. Fascinating, but as an explanation not good enough.

Here, in summary form, is what we know about the history of the C minor Mass. We need to go back to 1777, when Mozart, then twenty-one, was in Mannheim and fell thunderously in love with the fifteen-year-old Aloysia Weber. Aloysia, whose disorganized father worked as a singer and copyist, was already well on the way to being a brilliant soprano, and her professional accomplishment and promise were crucial components in Mozart's passion. But when Mozart and Aloysia met again a year later in Munich, where she and her father were now employed, she made it clear that she was not interested. When Mozart made his permanent move from Salzburg to Vienna in the spring of 1781, he found that the Webers had preceded him to the capital, Aloysia as a singer and her father, who had meanwhile died, as a theater box office clerk. For five months Mozart lodged at the Webers, discovering that Aloysia was "even now not a matter of indifference" to him and welcoming the protection afforded by her husband's jealous vigilance (her husband was the painter Joseph Lange, whose unfinished portrait of Mozart is the most sensitive that has come down to us). Mrs. Weber, meanwhile, seems to have schemed to compromise the reputations of Mozart and of her third daughter, Constanze, also a soprano of some promise,* and to point the two toward marriage. Mozart's father was ready with advice, animadversions, and warnings; all in all, Wolfgang's and Constanze's wedding day, 4 August 1782, was the end of an exhausting trail. Not even the end, because the task of reconciling old Leopold Mozart, whose formal consent arrived the day after the ceremony, was not over and not easy. Out of that background came Mozart's vow to compose a mass for performance in Salzburg on the occasion of his and Constanze's first visit.

Mozart began the composition in the summer of 1782 and reported to his father on 4 January 1783 that he had "the score of half a mass . . . lying here waiting to be finished." (Other projects that occupied Mozart about this time included the *Haffner* Symphony, the C minor serenade for wind instruments, the piano concertos in F, A, and C, K.413-15, and the first three of the six string quartets dedicated to Haydn.) The trouble is that "half a mass" is still all we have. It is possible that Mozart finished the

*The eldest Weber daughter, Josepha, a soprano as well, was the first Queen of the Night in *The Magic Flute*.

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work between January and his visit to Salzburg and that most of the Credo and the Agnus dei are lost and were so by 1840, the date of the first publication of the score. It is possible that he never took the work beyond the halfway stage and that at the Salzburg performance he filled in with other music, presumably his own and presumably from other masses: certainly the performance in a liturgical context of an incomplete mass would have been unthinkable. That even the "complete" movements are not always quite finished—they run from beginning to end, but there are missing lines and parts in the Credo, Incarnatus, and Osanna—suggests that the latter hypothesis is more likely.

At any rate, a fragment it is, and we are faced not only with the frustration of not having what would have been Mozart's grandest and boldest setting of a sacred text, but also with the vexing question of "what happened?" That question is unanswerable and will remain so except in the almost completely unlikely event that the missing movements will show up. Still, it is impossible to refrain from wondering. Einstein's observation about the works for Constanze is not to be dismissed. This particular instance wants also to be considered in the context of Mozart's attitude to religion. He was a religious man, but he was not, most of his life, an intensely believing or devoutly observing Catholic; the remark of G.B. Shaw and others that his greatest religious composition was *The Magic Flute* is by no means frivolous. Mozart wrote to his father just after the wedding: "For quite a time we have gone to mass and confession and communion together, and I found that never have I prayed so fervently or confessed and communicated so devoutly as at her side; and it was the same for her." This was not Mozart's usual way, and it may be that some months into the marriage his observances receded into their previous less fervent and less devout state, with

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the consequence that he found it impossible to continue with his only liturgical work written not on commission or contract but *ex voto*.

Another line of speculation concerns the music itself. It is obvious that the Mass embraces an extraordinary diversity of style and manner, whose extremes could be defined by the severity of the Handelian *Qui tollis* or perhaps the *Cum sancto spiritu* fugue at one end and the operatic, virtuosic, sensuous *Et incarnatus est* at the other. 1782 was the year Mozart got to know the music of Handel and Johann Sebastian Bach, an event that brought about an enormous stretching of his language by adding the resources of Baroque contrapuntal learning to the *galant* manner he had inherited from Bach's youngest son, John Christian, and others of that generation. The end result of that fusion was the easy, totally integrated contrapuntal mastery of the late piano concertos, operas, and symphonies. But before there could be a first movement of the C major piano concerto, K.503, or of the *Prague* Symphony, Mozart had to find his way in a series of works in which he tried his hand at the newfound old style and explored its possibilities. It meant that for a while he wrote fugues—compositions, in other words, in which the Baroque element was isolated rather than wed to Mozart's "normal" language—and it also meant the occasional curious style exercise like the Handelian keyboard suite mentioned earlier. Psychiatrists might be glad to know that there is also, from around 1784, a solidly chordal *Marche funèbre del Signor Maestro Contrapunto*. Mozart's "Baroque" works include, with a few dry pieces, some unfinished ones: an exercise had served its purpose, or Mozart saw that he was on an unprofitable tack, or, maneuvering about strange territory, he was simply perplexed by the question of how to continue and conclude. It is not difficult to imagine Mozart, some time early in 1783, turning over the leaves of the growing pile of manuscript of the Mass, scratching his head, wondering where in the world this piece wanted to go,

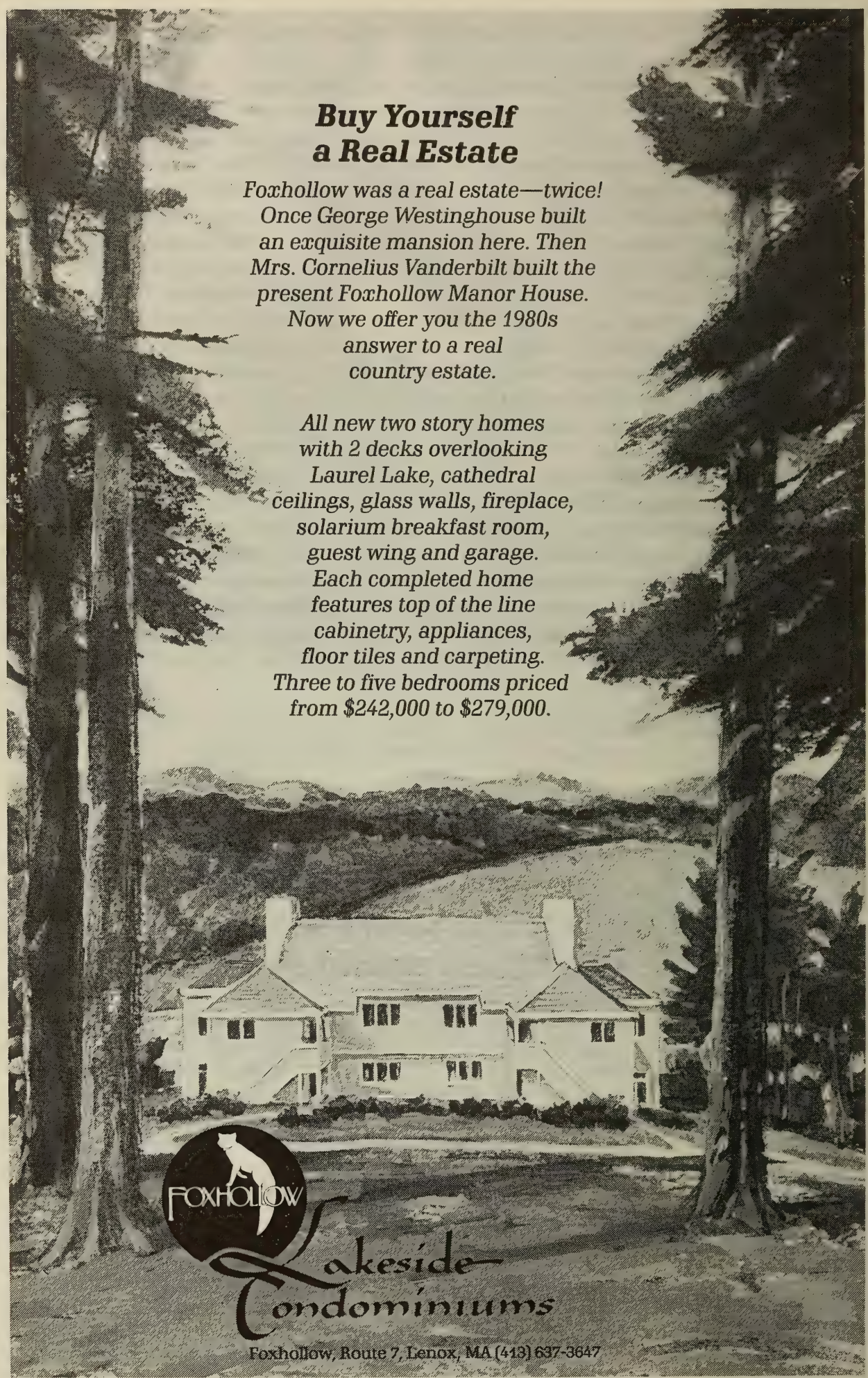
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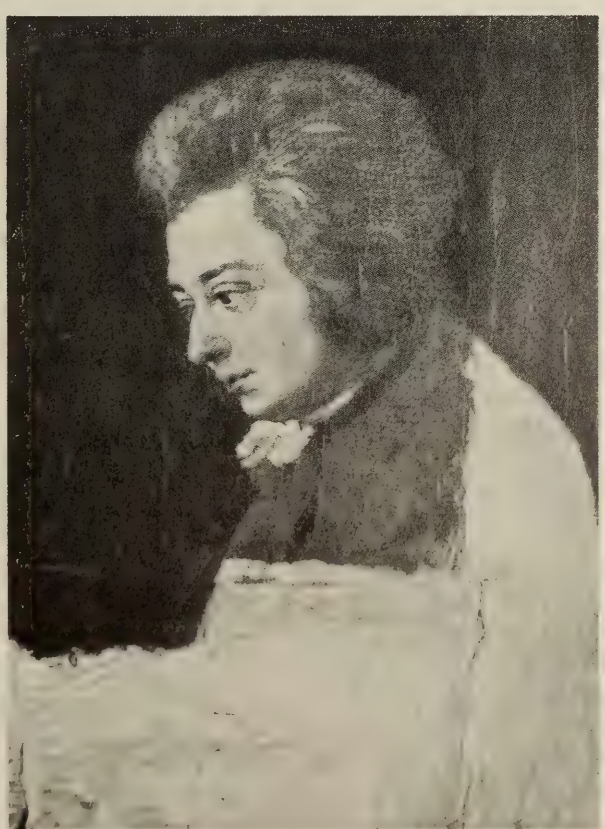
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and then, in the absence of a strong inner compulsion to go forward, deciding either to defer thinking about the problem for a while or to abandon the score then and there. After all, there was much else to do, and surely the problem of what to perform in Salzburg would solve itself somehow . . .

The music for this Mass makes one further appearance in Mozart's career. In January 1785, the Viennese Society of Musicians asked him for a choral work to be sung at a pair of concerts in March. He was extremely busy that winter: his father was visiting Vienna, as was Haydn; there were two quartet sessions at which his six "Haydn" quartets were played; also, between the New Year and mid-March Mozart took part in eleven public concerts which included the premieres of the just completed D minor and C major piano concertos, K.466 and 467. No wonder he had to notify the Society that he would be unable to produce a whole new Psalm as promised. To meet his obligation, he turned to the Kyrie and Gloria of the C minor Mass, which had not been heard outside Salzburg, added two arias and an insert for solo voices before the final chorus, adapted the whole to Italian verse paraphrases from the Penitential Psalms (the libretto is the work of Lorenzo da Ponte, later celebrated as Mozart's collaborator in *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*), and thus produced *Davidde penitente*, K.469.

To the story of *Davidde penitente* there is a curious postscript. When the English composer Vincent Novello and his wife visited Mozart's widow and son in Salzburg in 1829, one of their many questions concerned *Davidde penitente*, and Novello recorded the following in his travel diary: "The *Davidde Penitente* originally a grand Mass which [Mozart] wrote in consequence of a vow that he made to do so, on [his wife's] safe recovery after the birth of their first child—relative to whom he had been particularly anxious. This Mass was performed in the Cathedral at Salzburg and Madame Mozart herself sang all the principal solos . . ." It is interesting that Constanze should have



Unfinished portrait of Mozart by his brother-in-law Josef Lange, 1782-83.

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failed to remember that the vow concerned not the birth of their child, but Mozart's bringing her home as his bride. Perhaps her forgetfulness was the counterpart of her husband's failure to finish the Mass or the other compositions associated with her.

In many respects the C minor Mass stands in isolation in Mozart's church music. Its greatness is really anticipated only in the D minor Kyrie, K.341, written for Munich in 1781; afterwards, Mozart set no more sacred texts until the *Ave verum corpus* and the Requiem eight years later. Moreover, the C minor Mass is uniquely expansive in scale,* Mozart's procedure being to take clauses of text and turn them into separate arias, ensembles, or choruses. (Bach's Mass in B minor is the example most familiar to us of such a setting, though Mozart would have known models by Austrian church musicians of his generation and the one preceding.)

The deep solemnity of the *Kyrie eleison* is relieved by the gentler major-mode soprano solo for the *Christe*. The solo writing here and later suggests that Constanze Mozart was no mean singer: terrifying things are asked for in range, including a downward extension to A below middle C, and the singer is expected to have a perfect command of large skips, arpeggios, scales, and chains of trills. The *Gloria* is a brilliant C major trumpet-and-drums chorus, but with room for a more yielding music in response to "*bonae voluntais.*" It ends quietly, preparing the way for the florid soprano aria on *Laudamus te*. The *Gratias* chorus, with its dotted rhythms and pungent harmonies, looks back to the Baroque: Mozart also expands the sonority by writing for five-part chorus with two sections of sopranos. The *Domine Deus* duet is archaic with its spare polyphony, but toward the end, when the voices cross so that we hear two high B-flats and then two A's in succession, but produced by the two women in alternation, we have one of Mozart's most beguiling monuments to sheer sensuous beauty. *Qui tollis* is in the grandest way Handelian—a magnificent double chorus, with splendidly imagined tensions between the sustained vocal lines and the sharply dotted string rhythms. The harmonies become intensely chromatic, and the movement is one of the summits of Classic church music. The *Quoniam* trio and the fugue on *Cum*

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sancto spiritu—the two separated by a huge outburst on the name of *Jesu Christe*—join brilliance to learning.

The *Credo* is again in the vigorous C major trumpets-and-drums style, though those instruments themselves are for the moment absent. Parts for second violins and violas are largely missing and have had to be supplied. *Et incarnatus est* is another of the great moments in Mozart, and one that has given offense to those who believe that sacred music is one thing and secular another. Mozart has written a sublime quartet for Constanze with flute, oboe, and bassoon, accompanied by soft strings and organ. Quite formally, the music draws to a halt on a six-four chord, that unmistakable sound that introduces cadenzas in classical concertos, and the quartet does indeed take off on a most beautiful, written-out cadenza, concluding trill and all. In this aria—it is like *Figaro*'s Susanna in church—Mozart puts brilliance to work in the service of lyric ecstasy. Here, too, string parts are missing from the first vocal entrance until after the cadenza and have had to be supplied by the editor. And with that, the *Credo* breaks off. The *Sanctus* is another grand movement for double chorus, with most of Chorus II missing in the sources. The *Benedictus* for the first time gives us the sound of a full solo quartet and it leads to a reprise of the joyous double-chorus *Osanna*.

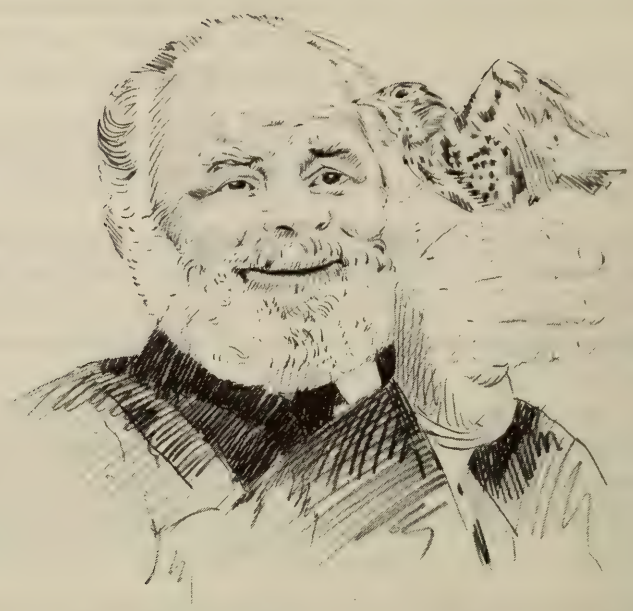
—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.





Kyrie eleison. Christe eleison. Kyrie eleison.	Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.
Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.	Glory be to God on high, and on earth peace to men of good will.
Laudamus te, benedicimus te, adoramus te, glorificamus te.	We praise thee, we bless thee, we worship thee, we glorify thee.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to thee for thy great glory.
Domine Deus, Rex coelestis, Deus pater omnipotens; Domine fili unigenite Jesu Christe; Domine Deus agnus Dei, filius Patris.	O Lord God, heavenly King, God the Father Almighty; O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.	Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus,	For thou only art holy; thou only art the Lord; thou only art most high,
Jesu Christe, cum sancto spiritu in gloria Dei Patris. Amen.	Jesus Christ, with the Holy Ghost in the glory of God the Father. Amen.
Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; Et in unum Dominum Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt;	I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible: And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father, by whom all things were made;
Qui propter nos homines et propter nostram salutem descendit de coelis.	Who for us men, and for our salvation came down from heaven.
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.	And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.	Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory. Hosanna in the highest.
Benedictus qui venit in nomine Domini. Osanna in excelsis.	Blessed is he that cometh in the name of the Lord. Hosanna in the highest.



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Ms. DWYER; Mssrs. GOMBERG, WRIGHT KAVALOVSKI, and WALT

BEETHOVEN

Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon

Grave—Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Mssrs. KALISH, GOMBERG, WRIGHT, KAVALOVSKI, and WALT

Baldwin piano

Week 2

Notes

All during the 1780s, once **Haydn** was finally free of the requirement that everything he created belonged to the Esterházy family, publishers in France and England vied to get him to compose trios for them to publish. Keyboard trios—works for piano with a treble and bass melody instrument—were in great demand for domestic music-making because of the many and varied possibilities of performance. The genre was still regarded primarily as an extension of the keyboard sonata; the keyboard part contained virtually all the musical substance. If a violinist or flutist was available, they might double (play along with) the melody line. Similarly a cellist might double the bass line. So the publishers could hope to sell these works to all kinds of musical families, whether they had one, two, or three capable musicians in the house.

Haydn composed about a dozen trios during the 1780s, half of them for French publishers, half for English. During this period, his conception of the medium broadened considerably, and he began writing works in which the "accompanying" melody parts actually had original material of their own, so that it was no longer possible for the pianist to play the entire work. This development is evident in the G major trio performed here, one of the last trios composed before Haydn's London visits.

This work was one of two completed before 28 June 1790 and issued by the English publisher Bland as two "Trios for pianoforte, flute, and violoncello." The flute most often appeared in this repertory as an alternative to the more usual violin, but in the present case it appears to have been the preferred high voice, though the work was brought out soon afterward for the "normal" keyboard trio of violin, cello, and piano.

Haydn was pursuing a new equality of the voices in this piece. Already at the very outset the flute is freed from following the melodic line slavishly. Indeed, when it comes to introducing themes, the flute often travels in the vanguard, leaving the piano to bring up the rear. The cello, though, still pretty much follows along with the piano's bass line, not having yet won its independence of its old continuo function. The content of the trio, though, in its melodic and harmonic aspects, is fresh and

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new. The conventionality of the very opening misleads us, so that the poignant touches that will follow turn out to be especially winning. And the conclusion is Haydn at his brightest and wittiest.

In recent years, **Pierre Boulez** has concentrated his activity as a composer largely on the combination of live instruments with computers and tape recorders in a complex technological web. *Dérive*, however, was composed solely for normal acoustical instruments without electronic intervention or computer-generated electronics. The score bears the date 8 June 1984 and a dedication to William Glock, who was, from 1959 to 1973, in charge of music at the BBC. His role there proved to be of signal importance to English musical life through his imaginative program planning, "particularly in his ability to bring together old and new music to their mutual illumination" (to quote Peter Heyworth's article on Glock in The New Grove). It was William Glock who, in 1971, named Pierre Boulez as chief conductor of the BBC Symphony Orchestra, an appointment that has had many ramifications in the concert, broadcast, and recording worlds through the live and taped performances of that ensemble under Boulez's direction in a wide range of twentieth-century pieces. *Dérive* is thus a tribute to a man who was at one time the composer's employer, but far more importantly, an activist visionary in music administration.

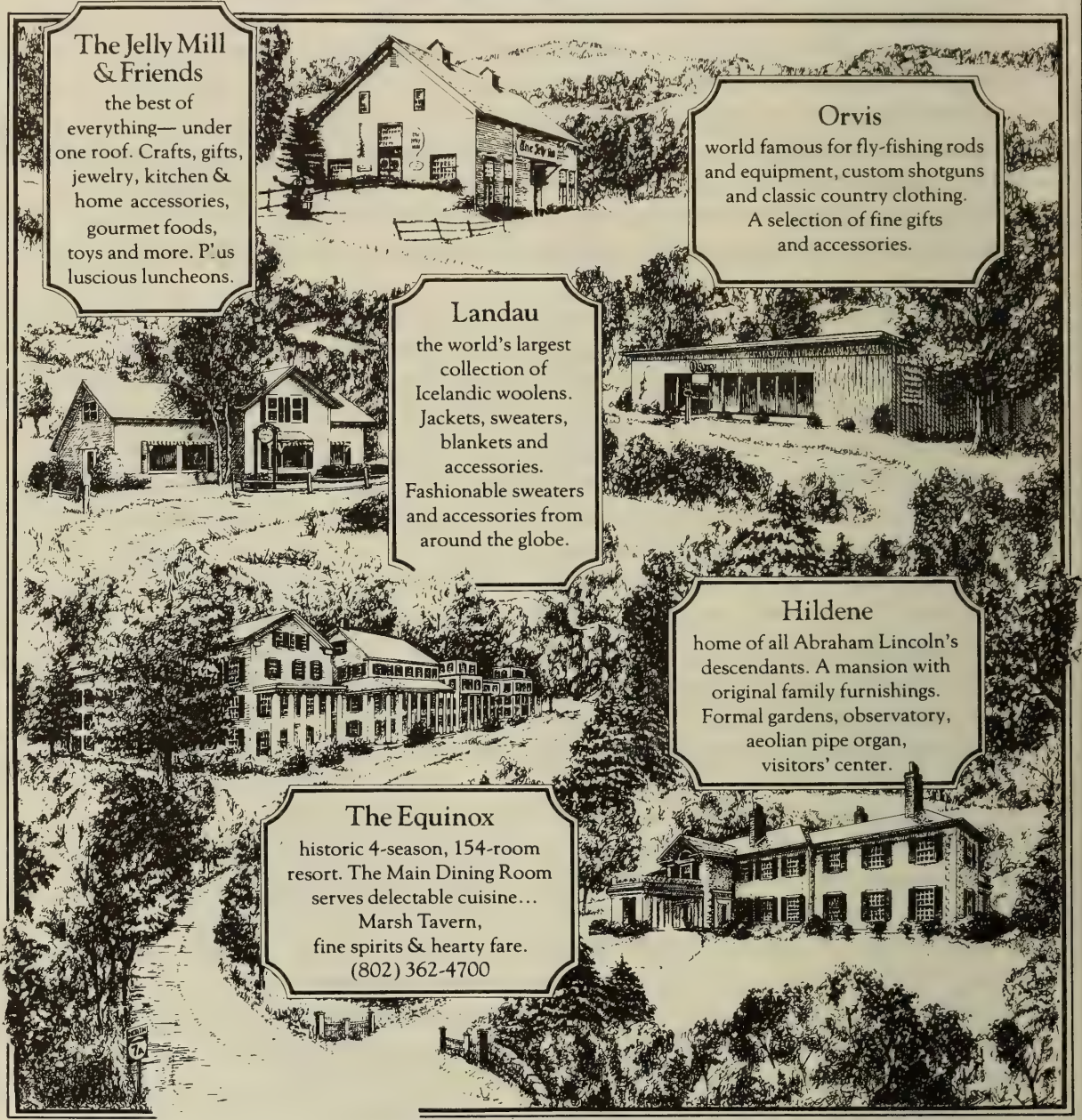
Dérive was premiered by members of the London Sinfonietta under the direction of Oliver Knussen at St. John's Church, London. It is an intensely concentrated score, presenting, in its time-span of roughly seven minutes, a single large expressive arch, of which the middle section derives from elements introduced in the opening section (hence, in part, the title, though the verb *dériver* also means "to deviate," and the noun *dérive* refers to the "drift" of a boat on the open sea). The title thus conjures up a whole French tradition—including Debussy and Messiaen—of music evoking bodies of water. Aqueous imagery may be intended here, too, for the instruments mostly utter delicate arabesques or extended trills over long-held tones, in a kind of shimmering reflection. The fluid and uncertain meter becomes clear for a time in the center section (in the piano), but it eventually disappears again. For the most part, Boulez pairs his instruments by family—the two woodwinds (flute and clarinet), the two strings (violin and cello), and the two percussion instruments (vibraphone and piano), but as the liquid shapes appear and disappear, the pairings become less systematic, and the various elements commingle in a richly colorful flux of sound.

The "Little Chamber Music" for wind quintet was **Paul Hindemith**'s first mature work, and it remains—for obvious reasons—among his most frequently performed. In his early years, Hindemith had experimented with all of the newest musical techniques. His String Quartet No. 2 (1921) was overheated and expressionistic; still more were his first two operas calculated to bring outrage and push the bounds of "decency." Both of them were based on literary works published in an influentical avant-garde magazine *Der Sturm*. Oskar Kokoschka's *Mörder, Hoffnung der Frauen* (*Murderers, the Hope of Wives*, 1919) involved sexual repression and conflict; *Sancta Susanna* (1921) went even further in its feverish depiction of a young nun who, under the influence of a balmy spring night and the chance observation of a pair of lovers, tears off her habit and makes love to a crucifix.

About this same time, though, Hindemith experimented briefly with jazz (in his *Suite 1922* for solo piano and the first *Kammermusik*, Opus 24, No. 1, which scandalously included jazz instruments in the ensemble). And he indulged in orientalisms in the Burmese puppet play *Das Nusch-Nuschi*, in which his expressionistic bent was turned in a whimsical direction.

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None of these very different kinds of works—most of them in dead earnest—could have prepared an audience for the jovial delights of the *Kleine Kammermusik,* the "first work to reveal the poised hand of a master," in the words of Ian Kemp. The five movements are all quite short, but each invites the players to delight in themselves with music of wit and character, from the cheerful three-note rhythm that opens the first movement and runs all through it to the waltz of the second movement, the gentle motion of the third, the compact but aggressive fourth, and the lively triplets of the finale.

During **Beethoven**'s first years in Vienna, he wrote several chamber works involving wind instruments, not all of which have survived complete. After about 1800 his chamber music output was restricted to ensembles of stringed instruments, with or without piano. One of the most successful of his early chamber pieces is the Opus 16 quintet for piano and winds, in which the choice of instruments, key, and arrangement of movements all point to Beethoven's inspiration in Mozart's masterful quintet for the same combination of instruments (K.452). Certain elements of Mozart's ground plan may be discerned, such as the way the slow introduction presents each of the protagonists in little solo snatches or the arpeggiated horn call near the end of the first movement. But with a composer of Beethoven's imagination, the influence of an older composer always takes the form of a call to new creation, not plagiarism, and attempts to trace really direct connections between the two works are otiose.

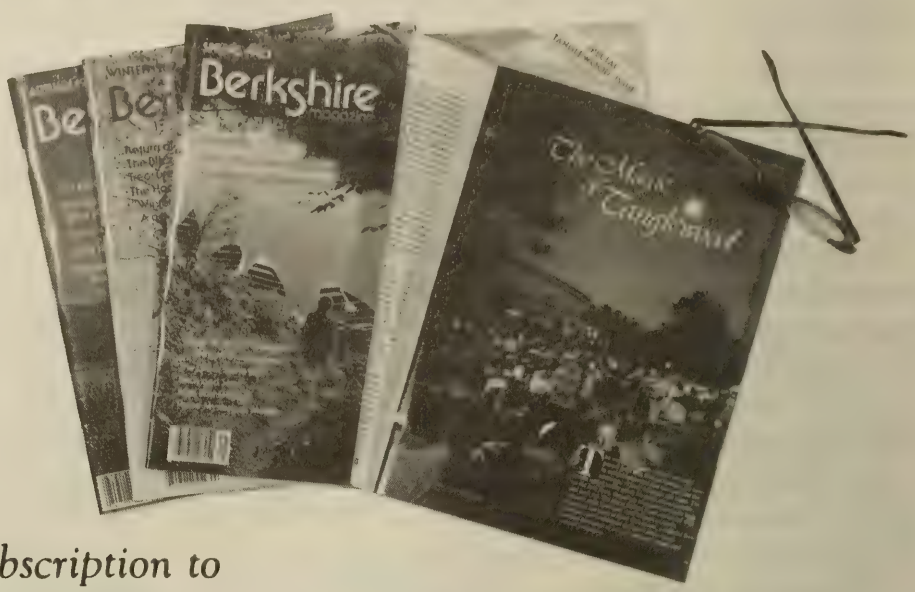
The quintet seems to have been composed in late 1796 or early 1797 and achieved its first performance as one of two Beethoven works included in a concert presented by the violinist Schuppanzigh on 6 April 1797. The piano part, no doubt written for the composer himself, is brilliant and elaborate, even to including concerto-like cadenzas, while the fact that the clarinet tends to lead the woodwinds virtually throughout has prompted the suggestion that Beethoven may have planned the work for Joseph Beer, the earliest important clarinet virtuoso, for whom it is believed that Beethoven also wrote his trio, Opus 11, for piano, clarinet, and cello the following year.

A special performance of the quintet took place some years after its composition, apparently in the home of Prince Lobkowitz on the same evening that the newly composed *Eroica* Symphony had its first semi-public hearing. One of the distinguished musicians present was Friedrich Ramm, the oboe virtuoso from Mannheim whose virtuosity and beauty of tone were legendary (Mozart had written his F major oboe quartet for Ramm more than twenty years earlier, not to mention the important oboe part in his opera *Idomeneo*). After the playing of the new, long, and very difficult symphony, a group including Ramm as oboist and Beethoven as pianist began to play the popular quintet for piano and winds (possibly as a balm to soothe everyone's nerves after the trying audition of so advanced a symphony?), and what happened was related by Beethoven's friend Ferdinand Ries:

> In the last Allegro there are several holds before the theme is resumed. At one of these Beethoven suddenly began to improvise, took the Rondo for a theme and entertained himself and the others for a considerable time, but not the other players. They were displeased and Ramm even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths, only to put them down again. At length Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight.

—Steven Ledbetter

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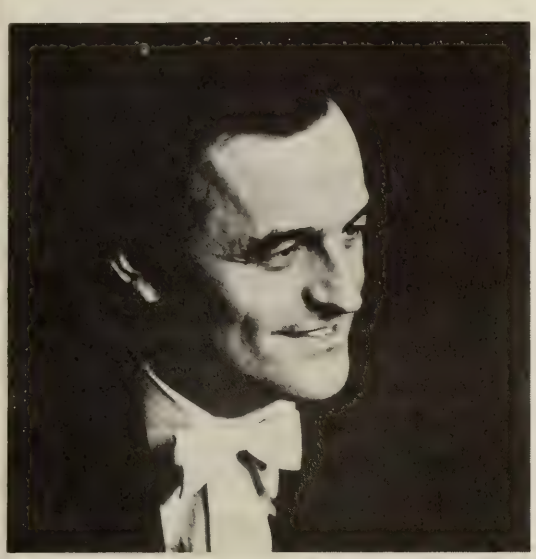
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Charles Dutoit



Charles Dutoit is music director of the Montreal Symphony Orchestra and has been principal guest conductor since 1982 of the Minnesota Orchestra. In 1977 he assumed his present position with the Montreal Symphony Orchestra, which, under his leadership, has become recognized through its tours and recordings as one of the outstanding orchestras in North America. Mr. Dutoit appears as a guest conductor throughout the world. He regularly conducts the major European orchestras, including the Berlin Philharmonic, the Bayerischer Rundfunk of Munich, the Orchestre de Paris, the London Philharmonic, the Philharmonia, and the Israel Philharmonic. In the United States, he conducts the orchestras of Boston, Pittsburgh, Philadelphia, Cleveland, Washington, and New York, among others. During the 1984-85 season Mr. Dutoit made his successful debut with the National Symphony in Washington, D.C. Mr. Dutoit conducted a Far East tour with the Royal Philharmonic with concerts in Hong Kong, Manila, and Taiwan; with the Montreal Symphony, he has toured Canada, the United States—performing twice in Carnegie Hall—and Europe. In June 1983 Mr. Dutoit made his Royal Opera debut at Covent Garden conducting *Faust*; he returned this season to conduct *The Tales of Hoffmann*. Charles Dutoit and the Montreal Symphony have a regular working arrangement with London records, and together they have completed thirteen in a series of digital recordings. Mr. Dutoit has won many international recording awards, including the Grand Prix du Disque for his London recording of *Daphnis and Chloé*. He also records extensively for Deutsche Grammophon, RCA, Philips, and Erato. For the latter, he has recorded the orchestral works of Arthur Honegger with the Bayerischer Symphony Orchestra.

A multi-linguist, Charles Dutoit received an exceptionally broad musical training, during which he studied violin, viola, piano, and percussion at the conservatories of Lausanne and Geneva in his native Switzerland. He continued his studies in Italy and the United States, where in 1959 he studied with Charles Munch at the Tanglewood Music Center. In 1963 he made his debut with the Berne Symphony Orchestra; he was subsequently appointed its music director. Following this, he served as music director of both the Gothenburg Symphony and the National Symphony Orchestra of Mexico before accepting his Montreal appointment. In recognition of his services to music in Canada, Charles Dutoit was named Artist of the Year 1982 by the Canadian Arts Council and "Great Montrealer" of 1982. He has conducted the Boston Symphony Orchestra on many occasions since his debut in Feburary 1981 and made his most recent appearances with the orchestra at Tanglewood last summer.

Benita Valente



One of America's most celebrated interpreters of Lieder, oratorio, and opera, California-born Benita Valente studied with Lotte Lehmann, Margaret Harshaw, and, at the Curtis Institute, Martial Singher. A winner of the Metropolitan Opera Auditions in 1960, she won renown as soprano-in-residence at the Marlboro Festival in Vermont. Ms. Valente made her Metropolitan Opera debut in 1973 as Pamina in *The Magic Flute* and has since been heard with the company as Nanetta in *Falstaff*, Gilda in *Rigoletto*, Susanna in *The Marriage of Figaro*, Ilia in *Idomeneo*, and, most recently, an acclaimed performance as Almirena in Handel's *Rinaldo*. Her 1985-86 season began with performances of Liszt's *Christus* with the Rotterdam Philharmonic. Other engagements include a debut with the Concertgebouw as soloist in Mahler's Fourth Symphony, a return to the Cincinnati Symphony for the world premiere of Earl Kim's *Where Grief Slumbers*, a program of Handel arias with the Rochester Philharmonic, and Beethoven's Ninth Symphony during the opening season of the Great Woods Festival. Operatic appearances include a return to the Metropolitan Opera for *Idomeneo*, concert performances of Melisande in *Pelléas et Mélisande* with the Philadelphia Orchestra, and her debut with the Teatro Comunale in Florence as Dalilah in concert performances of Handel's *Samson*. There are also performances of the Schoenberg Second String Quartet with the Guarneri Quartet, a solo recital at Lincoln Center's Alice Tully Hall, and recordings which include Handel's *Roman Vespers* with the Philadelphia Singers for RCA and concert and opera arias of Handel and Mozart for Pantheon.

Benita Valente recently made her Paris operatic debut as the Countess in *The Marriage of Figaro*, performances which were repeated in Washington in the fall of 1984. Later that season, she appeared as soloist with the London Symphony Orchestra, the New York Philharmonic, the St. Paul Chamber Orchestra, the Atlanta Symphony, the Philadelphia Orchestra, and at a Lincoln Center concert celebrating the 300th anniversary of Handel's birth. She gave a recital at New York's Metropolitan Museum, sang and recorded the Mozart Requiem in her debut at the Edinburgh Festival, and made her debut in Parma and several other Italian theaters as Almirena in *Rinaldo*. Miss Valente has sung with the opera companies of Boston, Washington, Philadelphia, Pittsburgh, Santa Fe, Cincinnati, Detroit, Houston, Ottawa, and Montreal in such roles as Pamina, Violetta, Mimi, Liù, Euridice, Gilda, and Marguerite in *Faust*. She has been soloist with many major

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orchestras, including the Boston Symphony, New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Chicago Symphony, Los Angeles Philharmonic, Toronto Symphony, and Montreal Symphony. She is a frequent soloist at the Tanglewood, Ravinia, and Mostly Mozart festivals. Since her first appearance with the Boston Symphony Orchestra in 1969, Ms. Valente has performed music of Strauss, Mozart, Mahler, Bach, Haydn, Handel, Beethoven, and Tippett with the orchestra. Her most recent appearance was as Euridice in Gluck's *Orfeo ed Euridice* at Tanglewood in 1983.



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Lorraine Hunt



Born in San Francisco, Lorraine Hunt was first-prize winner in this year's New England Regional Metropolitan Opera Auditions and a national finalist in the Metropolitan Opera auditions in New York. Ms. Hunt won critical acclaim last summer as Sextus in the Peter Sellars production of Handel's *Giulio Cesare* at the Pepsico Summer Festival in New York. She made her Boston Symphony Orchestra debut as the Jungfrau in Schumann's *Das Paradies and die Peri* at Symphony Hall in October and November 1985. Earlier this month she sang Beethoven concert arias with Raymond Leppard and the Saint Louis Symphony, followed by a staged performance of Handel's *Saul* at the San Antonio Festival under the direction of Nicholas McGegan. In late July she sings the role of Marzelline in a concert version of *Fidelio* at the Hollywood Bowl with the Los Angeles Philharmonic under Sir Charles Grove, and she is scheduled to appear next spring in the Peter Sellars production of Handel's *Giulio Cesare* at the Opera Company of Boston. In the Boston area, Ms. Hunt has appeared with the Cantata Singers, in recital at the Museum of Fine Arts, the Gardner Museum, and the Harvard Musical Association, and as Nero in the Boston Lyric Opera's production of Handel's *Agrippina*. Ms. Hunt studied both voice and viola, including a sum-

mer as a fellowship student in viola at the Tanglewood Music Center in 1980, and was a professional violist for more than ten years before continuing her vocal studies at the Boston Conservatory of Music. In 1985 she won first prize in the Opera Company of Boston auditions.

Mark DuBois



Toronto-born Mark DuBois has performed with all the leading orchestras of Canada and has been a guest soloist with the Chicago, San Francisco, Cincinnati, Indianapolis, Baltimore, and Philadelphia symphony orchestras, the Rochester Philharmonic, and the American Boychoir of Princeton. Since his Canadian Opera Company debut in 1978, he has performed numerous lead roles both in that company's productions and in those of the opera companies of Belfast, Dayton, Saint Louis, the National Arts Centre, Calgary, Edmonton, Vancouver, and Toronto's Opera in Concert. He also performs extensively in oratorio and concert with all the major chamber groups, choral societies, and orchestras throughout Canada and in the United States, and he is much in demand for solo recitals. Mr. DuBois is regularly invited to music festivals in Canada and the United States, including the Guelph Spring Festival, Ravinia, the Philadelphia Summer Festival, Les Concerts Populaires in Montreal, Stratford Summer Music, and the Finger Lakes Festival in Canandaigua, New York. He was a guest soloist in the 1984 Toronto International Music Festival and the 1985 Tri-Bach International Festival in Edmonton. This year brings his debuts with the Boston Symphony Orchestra at Tanglewood and at the New England Bach Festival in Vermont. Mr. DuBois' work as a Pops concert soloist has made him an audience favorite both in Canada and in the United States, and his solo concert "From Opera to Broadway" with full orchestra is increasingly in demand. In addition to many CBC radio broadcasts and three CBC-TV specials, he is featured in such recordings as *An Evening With Rodgers & Hammerstein*, *Musical Toronto–A Concert Party*, *Oktoberfest Operetta*, and *West Side Story* excerpts. Mr. DuBois makes his debut this year at the Hollywood Bowl with the Los Angeles Philharmonic in a Viennese duet-concert with Roberta Peters, and he returns there for a second engagement in a Broadway concert. The coming season brings his debuts at Wigmore Hall in London, England, with the San Diego Opera, and with the Phoenix Symphony.



John Ostendorf



Bass-baritone John Ostendorf enjoys a growing reputation for his musicianship and versatility. Highlights of his current season include Janáček's *Glagolitic* Mass with the San Francisco Symphony, *Messiah* with the Philadelphia Orchestra and the Worcester Symphony, Weill's *Kleine Mahagonny* Suite and Stravinsky's *Abraham and Isaac* with the "Y" Chamber Symphony at the 92nd Street "Y" in New York, Falla's *Master Peter's Puppet Show* with the Saint Paul Chamber Orchestra, Getty's *Plump Jack* with the Dartmouth Symphony, Bruckner and Beethoven works with the Hartford Chorale, Mozart's Requiem with the Dallas Bach Choir, *Ariadne auf Naxos* with the Philadelphia Opera, *La bohème* with the Northeastern Pennsylvania Philharmonic, *Fidelio* with the Kalamazoo Symphony, and *Tosca* with the Saint Louis Symphony. In the summer of 1984 he appeared with the Boston Symphony Orchestra at Tanglewood as Don Pedro in Berlioz's *Béatrice et Bénédict* and at the Monadnock Music Festival in both *Così fan tutte* and *The Rake's Progress*. Other recent engagements have included appearances as soloist with the symphony orchestras of Philadelphia, Cleveland, Baltimore, Pittsburgh, Indianapolis, Seattle, Spokane, Cincinnati, and Detroit, the Los Angeles Chamber Orchestra, the "Y" Chamber Symphony, the National Arts Centre Orchestra, the Buffalo Philharmonic, and the Orchestre de Lille in France. He has portrayed the operatic heroes of Handel, Mozart, Rossini, and Beethoven with the Opera Company of Philadelphia, the Canadian Opera Company, the Taipei Festival in Taiwan, San Francisco Spring Opera, Pennsylvania Opera Theater, Lyric Opera of Kansas City, and the opera companies of Charlotte, Toledo, Cleveland, and Augusta, among others. He made his debut with the Netherlands Opera in the world premiere of Henkeman's *Winter Cruise*, and he has sung at all the major Bach festivals throughout the country.
Mr. Ostendorf has recorded Pergolesi's *The Music Master* with the Los Angeles Chamber Orchestra for Angel records, French Baroque cantatas and Lieder by Clara Schumann and Fanny Mendelssohn for Leonarda records, and Bach cantatas and Handel's *Imeneo* for Vox records; he may also be heard on CBS Masterworks with Leonard Bernstein. His singing for Martha Graham and her celebrated dance company has taken him to Broadway theaters as well as to major theaters in Europe, including Covent Garden, La Fenice, and Le Théâtre des Champs Elysées.

Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981. This past April they participated in the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* in Boston and New York under the direction of Seiji Ozawa.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. The chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand;* both of these have been issued on compact disk. The Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule; their album of *a cappella* twentieth-century American choral music, recorded at the invitation of Deutsche Grammophon, received a Grammy nomination for best choral performance of 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill for Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra for Telarc (a compact disk), and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade for CBS. The chorus has also recorded a Christmas album, "We Wish You A Merry Christmas," with John Williams and the Boston Pops for Philips.

John Oliver made his Boston Symphony Orchestra conducting debut last summer at Tanglewood and led performances of Bach's B minor Mass with the orchestra at Symphony Hall in December 1985. In addition to his work with the Tanglewood Festival Chorus, he is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Margaret Aquino
Ingrid Bartinique
Ellen N. Brown
Bonita Ciambotti
Lorenzee Cole
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Lou Ann David
Suzanne Dobson
Cecile Hastie
Lois Hearn
Christine Jaronski
Frances V. Kadinoff
Anne Keaney
Eve Kornhauser
Carol McKeen
Patricia Mitchell
Betsy Moyer
Diane Norris
Fumiko Ohara
Nancy Lee Patton
Julia Poirier
Charlotte C. Russell Priest
Sharman T. Propp
Gwen Pykett
Lisa Saunier
Lucy Seger
Joan Pernice Sherman
Deborah L. Stanton
Bernadette Yao

Mezzo-sopranos

Maisy Bennett
Karen Bergmann
Sharon S. Carter
Arnalee Cohen
Ethel Crawford
Catherine Diamond
Sara Dorfman
Kitty DuVernois
Mary F. Ellis
Christine Faub
Margot Fein
Dorrie Freedman
Thelma Hayes
Janice Hegeman
Donna Hewitt-Didham
Leah Jansizian
Suzanne D. Link
Gail T. Livingston
Dorothy W. Love
April Merriam
Amy Sheridan
Linda Kay Smith
Ada Park Snider
Kamala Soparkar
Julie Steinhilber
Judith Tierney
Deborah L. Wells
Leslie Ann Wisdom

Tenors

Kent Anderson
Antone Aquino
John C. Barr
Ralph A. Bassett
William A. Bridges, Jr.
Victor E. Calcaterra
John T. Crawford
Reginald Didham
Timothy E. Fosket
William E. Good
J. Stephen Groff
David M. Halloran
Dean Armstrong Hanson
George Harper
Marc P. Hawley
Richard P. Howell
Stanley Hudson
Edward J. Kiradjieff
John Vincent MacInnis
Sean Mooney
David A. Redgrave
Ronald Severson
Dean Stevens
Mark Wilson
Richard Witter
R. Spencer Wright
Carl Zahn

Basses

Kelly D. Anderson
Peter Crowell Anderson
J. Barrington Bates
William S. Biedron
Daniel Brooks
Doug Dittman
James Dobson
Roger Grodsky
Mark L. Haberman
Robert Matthew Kobee
G. Paul Kowal
Lee B. Leach
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Martin Amlin, Rehearsal pianist

The Boston Symphony Chamber Players



The only permanent chamber music ensemble made up of the principal players of a major symphony orchestra, the Boston Symphony Chamber Players include the Boston Symphony Orchestra's principal string, woodwind, brass, and percussion players. The Chamber Players can perform virtually any work within the vast chamber music literature, from miniature works for one or two instruments to Stravinsky's *L'Histoire du soldat* concert suite, and they can expand their range of repertory by calling upon other members of the Boston Symphony Orchestra or enlisting the services of such distinguished guest artists as Gilbert Kalish, the group's regular pianist. Other pianists who have performed with the Chamber Players include Claude Frank, Misha Dichter, Peter Serkin, and André Previn; the ensemble has also been joined by guest artists ranging from sopranos Phyllis Curtin and Benita Valente to the Joshua Light Show and the Guarneri String Quartet.

The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood and in New York City, and a busy schedule of touring and recording. The group has traveled to South America, the Soviet Union, and throughout the United States. In May 1983 they performed for the first time in Japan, giving fourteen concerts in eleven cities. In May 1984 they made their fifth tour of Europe. Their most recent recordings, for Nonesuch, include the Beethoven Septet, the Schubert Octet, music of Brahms—the two string quintets, the Horn Trio, and the Clarinet Trio—and the recently released pairing of Smetana's G major Piano Trio and the Dvořák String Sextet. The ensemble's Deutsche Grammophon release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis. Other Chamber Players recordings include Debussy's last three sonatas and *Syrinx* for solo flute; the Dvořák Opus 77 String Quintet; music of Ives, Porter, and Carter; and the complete chamber music of Stravinsky, including the concert suite from *L'Histoire du soldat*. The Boston Symphony Chamber Players celebrated their twentieth anniversary as a performing ensemble during the 1983-84 season.

Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned by and for him. His concert appearances throughout the United States, Europe, Asia, New Zealand, and Australia, as well as his many recordings, have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center.
Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

In August 1985, Mr. Kalish was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught there since 1968 and became Head of Chamber Music and Keyboard Activities there in 1982. He is also Professor of Piano at the State University of New York at Stony Brook. Mr. Kalish gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works; he may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. In addition to his many appearances with the Boston Symphony Chamber Players in Boston and at Tanglewood, Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, Elliott Carter, and Mozart.

Pascal Verrot



Last January, Pascal Verrot was named one of two newly appointed assistant

conductors of the Boston Symphony Orchestra; this past April he appeared with the Boston Symphony Chamber Players at Boston's Jordan Hall, and he will make his Symphony Hall conducting debut with the orchestra on subscription concerts next October and November. Mr. Verrot holds degrees from both the Sorbonne in Paris and the Paris Conservatory. A student of Pierre Dervaux and the late Franco Ferrara, he won first prize in the Paris Conservatory's conducting competition and third prize last September at the Min-On Conducting Competition in Tokyo, where he first came to the attention of Seiji Ozawa, who was one of the judges. Born in Lyon, France, he was assistant conductor of the Lyon Conservatory Orchestra under Gilbert Amy; he has also conducted the Orchestre de la Region Rhone-Alpes and the Orchestre Cannes-Provence-Côte d'Azur.



SUMMER ON THE MOUNTAIN

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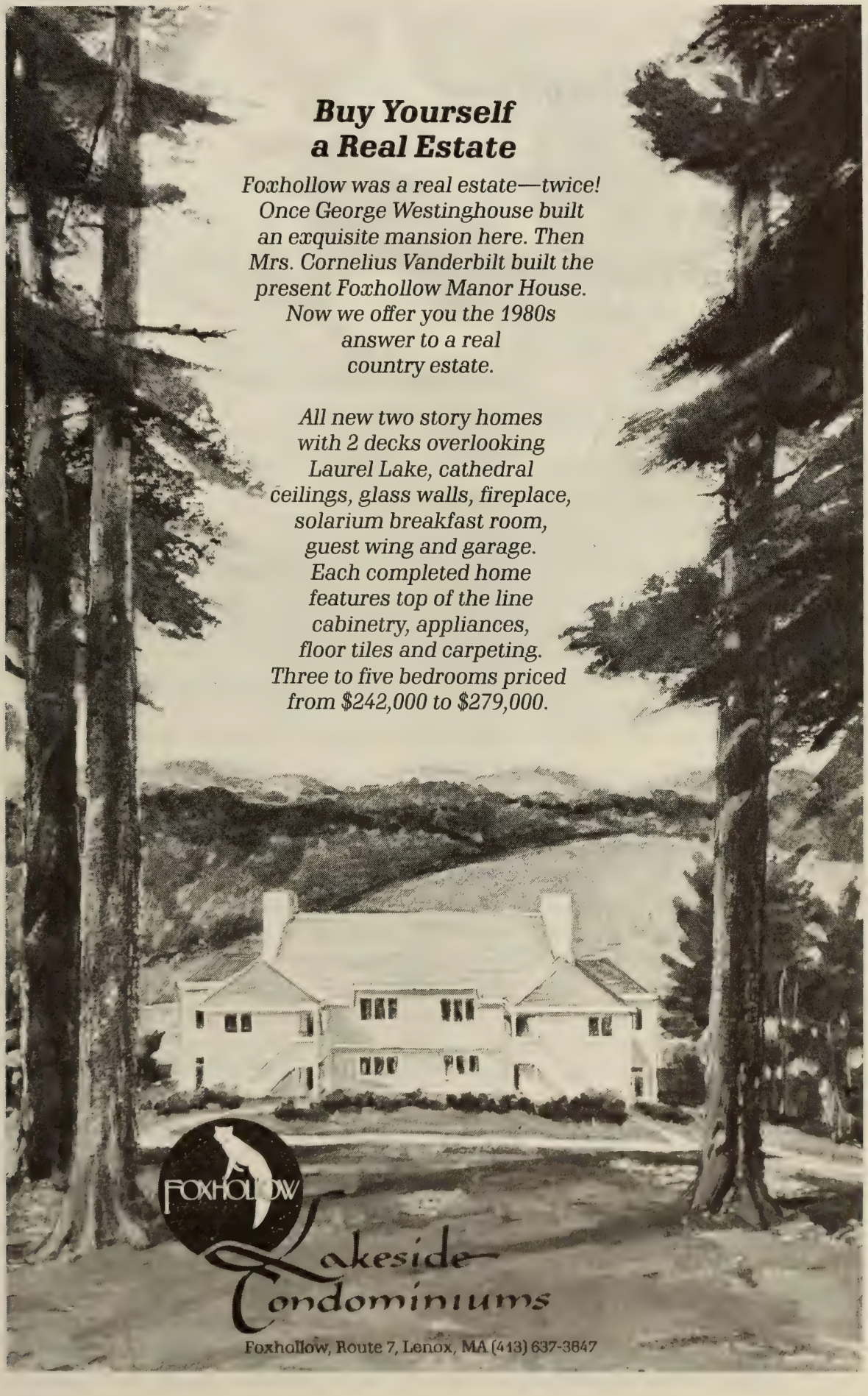
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Thursday, 3 July at 8:30

RICHARD STOLTZMAN, clarinet
RICHARD GOODE, piano

SCHUBERT — Sonatina in A minor, Opus 137, No. 2
- Allegro moderato
- Andante
- Menuetto: Allegro
- Allegro

DEBUSSY — *Première Rapsodie*, for clarinet and piano

IVES — Song Suite
- The Things Our Fathers Loved
- Walking
- Like A Sick Eagle
- Ann Street
- The Cage
- The See'r
- The Housatonic at Stockbridge
- In the Mornin'
- Serenity

INTERMISSION

SCHUMANN — *Fantasiestücke*, Opus 73, for clarinet and piano
- Zart und mit Ausdruck (Tenderly, with expression)
- Lebhaft, leicht (Lively, freely)
- Rasch und mit Feuer (Quick, and with fire)

BERNSTEIN — Sonata for clarinet and piano
- Grazioso
- Andante—Vivace e leggiero

GERSHWIN/GACH	Three Preludes Allegro ben ritmato e deciso Andante con moto e poco rubato Allegro ben ritmato e deciso
GERSHWIN/BENNETT	Fascinatin' Rhythm—Embraceable You— I Got Rhythm

Baldwin piano

Week 2

Notes

In the spring of 1816, the nineteen-year-old **Franz Schubert** was contemplating giving up his schoolmaster's position to devote himself fully to composition. He was being urged to this move by a new friend, Franz von Schober, a cultured, easygoing, and well-off young man who had come to Vienna to study law. Already in 1815 Schubert had composed nearly a quarter of his 600 songs, and during the early spring of 1816 he was completing his fourth symphony while composing three sonatas for violin and piano, the first two in March, the last in April. The word "sonata" appears in the composer's hand on the title page of all three works. But when the sonatas were published by Diabelli in 1836 (as Opus 137, a number assigned purely at the publisher's whim), they were issued as "Sonatinas." Diabelli assigned this rather patronizing title probably for commercial reasons, in the hope that potential performers would buy the music on the assumption that a "sonatina" would be easier to play than a "sonata." But the diminutive has prevented many performers and audiences from taking these works seriously. The second sonata of the three is a full-fledged instrumental sonata in four movements showing Schubert's precocious talent and more than hinting at his indebtedness to Mozart. In the present performance the violin part is played by the clarinet.

In 1909 **Claude Debussy** was able to witness the triumphant success of *Pelléas et Mélisande* in London and to read the first French biography of him. At the same time he was appointed to the advisory board of the Paris Conservatoire. Against these professional triumphs, though, must be noted the first appearance of the cancer that killed him nine years later. He was frequently forced to take cocaine and morphine to relieve the harrowing pain of the disease. Late in the year he began work on a piece requested for the spring examinations at the Conservatoire, a work for clarinet and piano. This became the *Première Rapsodie*, more frequently heard in the orchestral dress that the composer created simultaneously. As befits a work designed to test the abilities of the candidates for graduation, it runs through all the technical possibilities of the instrument—from the songlike to the virtuosic—while maintaining overall a wonderfully dreamlike character.

Nowhere does **Charles Ives**'s predilection for combining many different musics into a single work appear so directly (or so compactly) as in his large output of songs.

Under the influence of the American Transcendentalists, whose thought is as evident in the extended essays that preface the *Concord* Sonata as it is in the miscellaneous jottings that eventually became *Memos*, that most informal of autobiographies, Ives saw Music (with the capital M) as a sort of Platonic ideal that comprehended virtually every kind of sound. The texts that he set in his songs (often his own) frequently generated the recollection of earlier pieces—from popular song to hymn tune to symphonic fragment—that were cross-cut with the original material to produce a wonderfully all-embracing fusion, often with strikingly independent metrical or contrapuntal relationships, not a simple collage but rather a larger music filtered through a single imagination embracing many little musics. In the present program, the songs become "songs without words," but the texts appear at the end of these notes for reference (see page 6).

In 1849, following several years of intermittent ill health that had limited his composing, **Robert Schumann** enjoyed a burst of creative energy that resulted in some twenty new works, including four for instrumental duet with piano, the featured instruments being horn, clarinet, cello, and oboe. In virtually all these cases the composer bowed to practicality and sanctioned performance by other instruments as well. Thus the *Fantasiestücke* (*Fantasy Pieces*) were actually composed for clarinet, but either cello or violin is offered as an alternative. Schumann had originally entitled the set *Soiréestücke* (*Soirée Pieces*) but soon changed it to the present, definitive title, one that he was apparently fond of; he used it in three different works for solo piano (Opus 12, Opus 111, and one piece in the Opus 124 set) and for one other ensemble work, a trio for piano, violin, and cello, Opus 88. These short pieces are essentially songs without words, lyrical miniatures that allow—and require—legato performance and expressive phrasing from the melody instrument, whether it be the clarinet or another choice. They form a small triptych in the key of A (the first is minor, the last two

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major), progressing from a mood of tender lyricism through fleet passage work and soaring melodies to a conclusion of fiery energy.

In the autumn of 1941, **Leonard Bernstein** was looking for a job. He had graduated from the Curtis Institute in Philadelphia the preceding spring and had spent the summer assisting Serge Koussevitzky for the second time at Tanglewood. But the fall brought slim pickings. He wanted to move to New York, but Koussevitzky urged him to stay in Boston, where he promised to let him play the solo part when Carlos Chávez conducted the BSO in his piano concerto. Bernstein opened a piano studio on Huntington Avenue, but was unable to attract students owing to the simple bad luck that he had opened the studio two days before the attack on Pearl Harbor. Bernstein himself was turned down by his draft board, owing to a history of asthma. The Chávez concerto fell through because the BSO was still at the time the only non-union orchestra in the country, and no union musician—that included Chávez and Bernstein—could appear with it. Frustrated on all sides, facing the renewed urging of his father that he give up music and enter the family business, and with a lot of unexpected spare time on his hands, Bernstein composed. He wrote a sonata for clarinet and piano, one of his very few compositions designed as a purely abstract instrumental work, without a text and without a programmatic idea behind it. David Glazer gave the first performance with the composer at the Institute of Modern Art in April 1942. Soon afterward the sonata was published, so it qualifies as the "Opus 1" in a career that soon became one of the most distinguished in American music.

George Gershwin began his musical life as a Tin Pan Alley song plugger, began to write songs that were interpolated in the shows of others, then composed the complete scores of Broadway shows. If his career had stopped there he would be one of the most notable figures in American music. But it went further. He aspired to write concert music, too. Without losing the common touch, that special art that made "a Gershwin song" a very specific and identifiable kind of thing, he was also able to create enduring concert works and to compose what is arguably the Great American Opera. The three Preludes, originally composed for piano solo, were written in 1926, part of Gershwin's first outburst of concert pieces in various genres, starting with the sensational success of *Rhapsody in Blue* in 1924. The Preludes employ the jazz and blues idiom in a trio of refined concert pieces arranged here for clarinet and piano.

Gershwin's theater songs often became the basis of arrangements, frequently in versions by Gershwin himself, who loved nothing more than to sit down at a party and improvise new renditions of some of his best-known songs all evening. "Fascinating rhythm" stopped the show in 1924 when it was introduced into *Lady Be Good!* by Fred and Adele Astaire. "Embraceable you" is just one of an extraordinary string of hits in the 1930 show *Girl Crazy,* where it was sung by Ginger Rogers (in her first Broadway starring role), though the real star of the show—also making her Broadway debut—was Ethel Merman, who found her theme song on her first time out: "I got rhythm."

—Steven Ledbetter

The Things Our Fathers Loved
(And the Greatest of These Was Liberty)

I think there must be a place in the soul all made of tunes,
of tunes of long ago;
I hear the organ on the Main Street corner,
Aunt Sarah humming Gospels;
Summer evenings,
The village cornet band, playing in the square.
The town's Red, White and Blue, all Red, White and Blue.
Now! Hear the songs!
I know not what are the words
But they sing in my soul of the things our Fathers loved.

—*Charles Ives*

Walking

A big October morning, the village church bells,
the road along the ridge, the chestnut burr and sumach,
the hills above the bridge with autumn colors glow.
Now we strike a steady gait, walking towards the future,
letting past and present wait, we push on in the sun,
Now hark! Something bids us pause
(down the valley, - a church, - a funeral going on,)
(up the valley, - a road house, - a dance going on)
But we keep on a-walking, 'tis yet not noon-day.
The road still calls us onward, today we do not choose to die or to dance,
but to live and walk.

—*Charles Ives*

Like a Sick Eagle

The spirit is too weak; mortality weighs
Heavily on me like unwilling sleep,
And each imagined pinnacle and steep
Of God-like hardship tells me I must die,
Like a sick eagle looking towards the sky.

—*John Keats*

Ann Street
—Broadway

Quaint name, Ann street.
Width of same, ten feet.
Barnums mob Ann street,
Far from ob- solete.
Narrow, yes, Ann street,
But business, Both feet.
- Nassau crosses Ann Street
Sun just hits Ann street,
Then it quits, Some greet!
Rather short, Ann Street.

—*Maurice Morris*

The Cage

A leopard went around his cage from one side to the
other side; he stopped only when the keeper
came around with meat; a boy who had been there
three hours began to wonder, "Is life anything like that?"

—*Charles Ives*

The See'r

An old man with a straw in his mouth sat
all day long before the village grocery store;
he liked to watch the funny things a-going by!

—Charles Ives

The Housatonic at Stockbridge

Contented river! In thy dreamy realm
The cloudy willow and the plumy elm:
Thou beautiful! From ev'ry dreamy hill
What eye but wanders with thee at thy will,
Contented river! And yet overshy
To mask thy beauty from the eager eye;
Hast thou a thought to hide from field and town?
In some deep current of the sunlit brown,
Ah! there's a restive ripple, and the swift
Red leaves September's firstlings faster drift;
Wouldst thou away, dear stream? Come, whisper near!
I also of much resting have a fear:
Let me tomorrow thy companion be,
By fall and shallow to the adventurous sea!

—Robert Underwood Johnson

In the Mornin'

In the mornin' when I rise,
Give me Jesus!
Give me Jesus, Give me Jesus;
You can have all the world, but
Give me Jesus!

'Twixt the cradle and the grave,
Give me Jesus!
Give me Jesus, Give me Jesus;
You can have all the world, but
Give me Jesus!

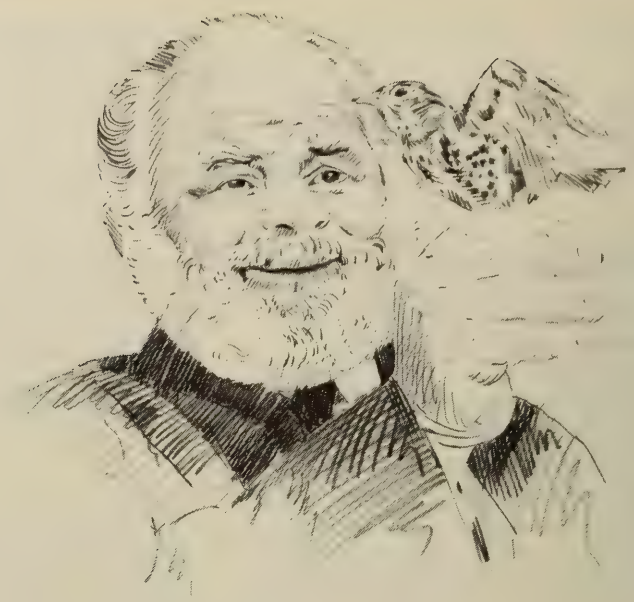
—Anonymous

Serenity

O, Sabbath rest of Galilee!
O, calm of hills above,
Where Jesus knelt to share with Thee,
The silence of eternity
Interpreted by love.
Drop Thy still dews of quietness,
Till all our strivings cease:
Take from our souls the strain and stress,
And let our ordered lives confess,
The beauty of Thy peace.

—John Greenleaf Whittier





Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

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Seiji Ozawa, Music Director

Fourth-of July Celebration
Friday, 4 July 1986

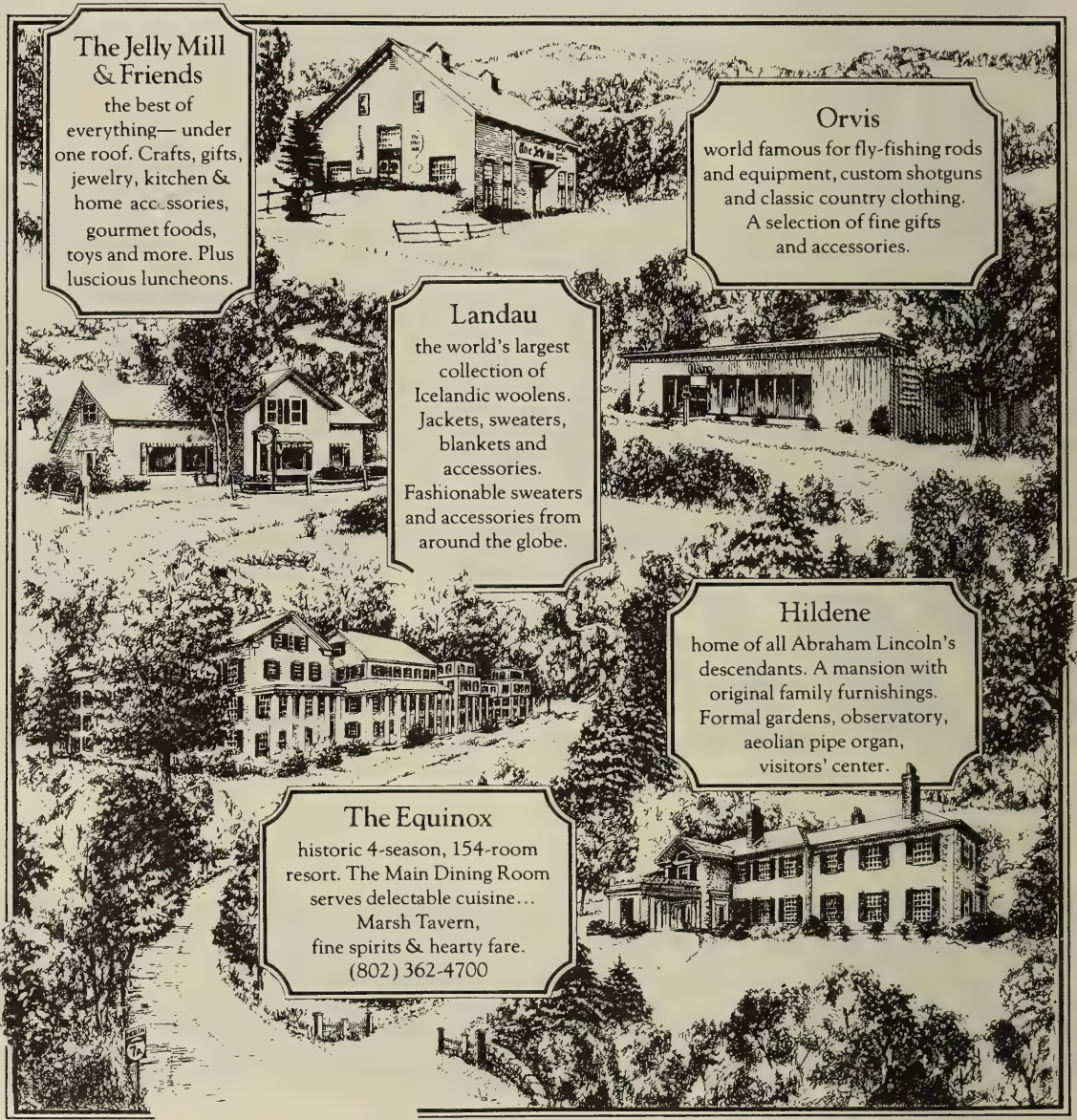
2:30	Gates Open
2:40-3:00	**Les Marauders Drum and Bugle Corps** from the Province of Quebec Lawn in front of the Main House
3:00-3:45	**The WUZ** Theatre-Concert Hall
4:00-4:45	**The Johnston Fantastic Symphony Steel Orchestra** The Shed
5:00-5:45	**Orrin Star and Friends** Theatre-Concert Hall
6:00-6:45	**Berkshire Highlanders** Lion Gate
7:00-7:45	**Empire Brass** The Shed
9:00	**Boston Symphony Orchestra** Michael Tilson Thomas, conductor and pianist Doriot Anthony Dwyer, flute The Shed

Fireworks over the Stockbridge Bowl following the concert.

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Murph the Physical Comedian will perform throughout the afternoon on the Lawn.
Trent Arterberry, mime, will perform throughout the afternoon on the Lawn.

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Friday, 4 July at 9

MICHAEL TILSON THOMAS, conductor and pianist

COPLAND	Suite from the ballet *Billy the Kid*
GERSHWIN	*Rhapsody in Blue* (original version composed for Paul Whiteman's jazz band) MICHAEL TILSON THOMAS

INTERMISSION

GRIFFES	*Poem* for flute and orchestra DORIOT ANTHONY DWYER
RESPIGHI	*Feste Romane* Games in the Circus Maximus The Jubilee The October Harvest Festival Epiphany

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Please be considerate. The noise of coughing and candy wrappers is extremely disturbing to the musicians and other concertgoers.

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Baldwin piano



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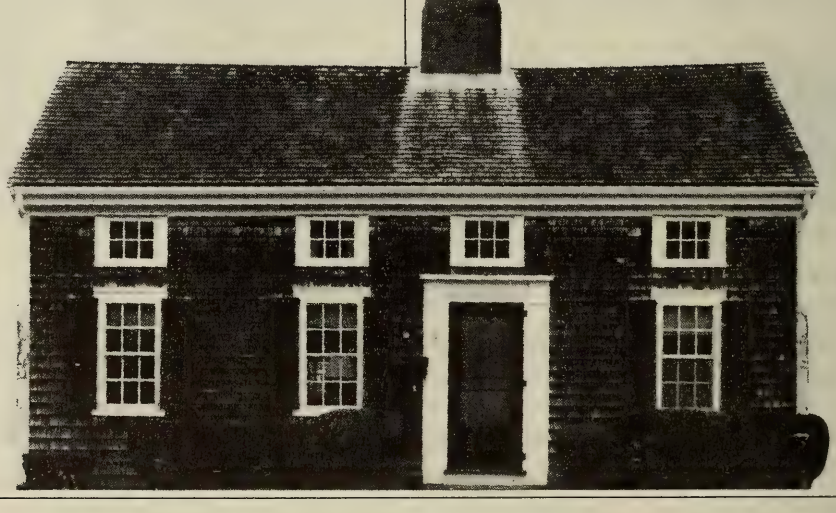
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NOTES

Aaron Copland
Suite from the ballet *Billy the Kid*

Aaron Copland was born in Brooklyn, New York, on 14 November 1900 and is living in Peekskill, New York. He composed the ballet Billy the Kid *on a commission from Lincoln Kirstein for the American Ballet Caravan. Kirstein suggested the scenario, and Copland composed the score during a five-week stretch in the summer of 1938, in Paris, in New York City, and at the MacDowell Colony in Peterboro, New Hampshire. The first performance of the ballet took place in Chicago in October 1938 with the orchestral part rendered on two pianos. The first performance with full orchestra took place at the Martin Beck Theatre in New York on 29 May 1939. The conductor was Fritz Kitzinger; Eugene Loring choreographed the work and danced the title role. Alicia Alonso was the sweetheart and Billy's mother, Richard Reed was Pat Garrett, and David Nillo was Alias. The orchestral suite, which Copland made the following summer, contains about two-thirds of the music of the ballet. The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, snare drum, wood block, sleigh bells, gourd, glockenspiel, xylophone, slapstick, harp, piano, and strings.*

It was the enthusiasm of Lincoln Kirstein that overcame Copland's own uncertainty as to whether he—a Brooklyn-born urbanite—could possibly be a "cowboy composer." Kirstein's powers of persuasion were overwhelming, though, and "it wasn't long," Copland recalled, "before I was convinced that fate had chosen me and none other to compose this folk-ballet about a young desperado in the Wild West." The project arose at precisely the time when Copland and many other serious American composers "who used to be radicals" were trying to write music that *sounded* American, and one element of this change was to write in a consciously simpler style. Copland had already written *El Salón México*, based on actual Mexican tunes, though elaborated and twisted with wit and skill. When the Suite from *Billy the Kid* was first heard in a Boston Symphony concert in 1942, the program book carried an essay by the composer, entitled "Notes on a Cowboy Ballet," from which comes the material quoted here.

Copland's first concern in creating his music, which was to provide the aural background for the visual element of the dance, was to write a score that supported the dance without getting in the way. "If it is a question of expressing one's soul, you can always write a symphony. But if you are involved in a stage presentation, then the eye is the thing, and music should play a modest role, helping where help is needed, but never injecting itself as if it were the main business of the evening."

The next question was whether the score should employ actual cowboy songs as its basis. Copland was not much impressed with the cowboy tunes he knew, and he felt that an orchestral treatment of them, without their "delightful" texts and characteristic vocal performance, would be less than exciting. Lincoln Kirstein insisted that he didn't care whether Copland quoted cowboy songs or not—"and quietly tucked two slim collections of Western tunes under my arm."

"In order to humor Mr. Kirstein . . . , I decided to take his two little collections with me when I left for Paris in the summer of 1938. It was there that I began working on the scenario as it had been outlined for me. Perhaps there is something different about a cowboy song in Paris. But whatever the reason may have been, it wasn't very long before I found myself hopelessly involved in expanding, contracting, rearranging

and superimposing cowboy tunes on the rue de Rennes in Paris. If you listen closely you can hear in full or in part (in the order of their appearance) 'Great Granddad,' 'Whoopee Ti Yi Yo, Git Along Little Dogies,' 'The Old Chisholm Trail,' 'Old Paint,' 'The Dying Cowboy,' 'Trouble for the Range Cook,' and so forth. I can guarantee that I did not use 'Home on the Range.' (You see I had decided to draw the line someplace.)"

Despite the use of all these old tunes, the score sounds at every point as if it is by Aaron Copland, and not simply an arrangement of someone else's ideas. Few of the melodies are ever presented in straightforward quotation; instead, they are simply the raw material for the ballet. "It is a rather delicate operation—to put fresh and unconventional harmonies to well-known melodies without spoiling their naturalness. It is a moment for the composer to throw caution aside and depend wholly on his instinct for knowing what to do. Courage and instinct are the only things that can be of help at that point."

The ballet was greeted with tremendous enthusiasm, both for the lively and appropriate music and for Eugene Loring's choreography, which included motions and gestures quite unknown in the ballet classes of France or Russia. Indeed, the Loring's invention of the loping motion of cowboys on horseback (imitated by dancers on their own two feet) has been particularly imitated.

The scenario was planned to embed the story of Billy the Kid into a frame suggesting the entire sweep of westward expansion, as if this were just one incident, viewed suddenly close-up, in a decades-long epic. The ballet begins and ends on the open prairie with settlers moving west. The story proper opens in a frontier town, where cowboys saunter in and some Mexican women dance a *Jarabe*. We see the twelve-year-old Billy with his mother. A fight breaks out between two drunks, who draw their

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guns. Billy's mother is killed by stray bullets. Instantly, in a cold fury, Billy seizes a knife from the sheath of a nearby cowboy and stabs his mother's murderer.

The ballet continues in a series of short, kaleidoscopic scenes presented as episodes of Billy's short life: a quiet card game under the stars with his friends, haunted by a posse led by his old friend Pat Garrett, a running gun battle (with spectacular writing for the percussion instruments), Billy's capture, the drunken celebration of his captors, Billy's escape. Finally he is seen resting with his sweetheart on the desert (they perform a *pas de deux*); he goes to sleep, but starts up, sensing a movement in the shadows. The posse has caught up with him, and the end comes. The Epilogue returns to the mood of the opening, and to the image of westward movement by another generation of settlers.

The sections included in the suite are the introduction ("the Open Prairie"), the street scene and rodeo, the card game by the campfire; Billy's capture (the gunfight) and the general dance of celebration; lament on the death of Billy; and the finale.

—Steven Ledbetter

George Gershwin
Rhapsody in Blue

George Gershwin was born in Brooklyn, New York, on 26 September 1898 and died in Hollywood on 11 July 1937. He composed Rhapsody in Blue *on a commission from Paul Whiteman in 1924, and the Whiteman Band gave the first performance on 12 February that year. All previous Boston Symphony Orchestra performances have featured the later "orchestral" arrangement by Ferde Grofé; the present performance will be the first by the BSO of Grofé's original arrangement for the Whiteman band. In addition to the solo piano, the score calls for one oboe, two clarinets (second doubling bass clarinet), three saxophones (the first playing alto and soprano, the second tenor and sopranino, and the third baritone and soprano), two horns, two trumpets, two trombones, one tuba, timpani, cymbals, bells, snare drum, triangle, Turkish cymbal, tam-tam, four violins, and one double bass.*

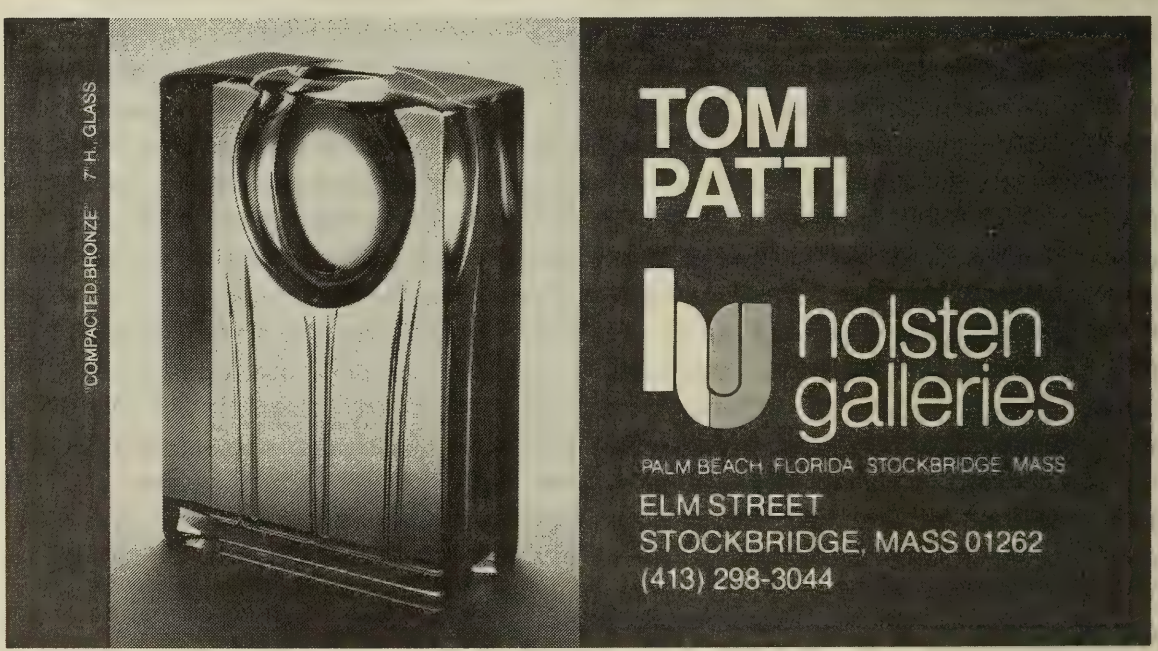
A perpetual debate of the '20s revolved around the subject of jazz. Was it good music? (Some even asked if it was music at all.) Could it be employed in traditional classical forms and media? Did listening to jazz bring about the inevitable corruption of taste, the destruction of the home, and immorality of every kind? Most established composers, with their European training, had a simple answer: jazz was not good music; listening to it tended to destroy all that was wholesome and uplifting in western culture. A few composers of traditional training were more open-minded, though. Charles Martin Loeffler, the Alsatian-American composer who had been assistant concertmaster of the BSO for twenty years before the turn of the century, haunted nightspots with his young friend George Gershwin whenever Gershwin was in Boston for the opening of a new show, and he even tried his hand at some jazz-tinged chamber music. Still earlier the Frenchman Darius Milhaud had produced a scandalously successful ballet, *La Création du monde*, employing musical elements picked up in Harlem in the early years of the decade. But probably the man most responsible for making jazz respectable to white audiences was Paul Whiteman, who thus served much the same function that Elvis Presley later did with respect to rock 'n roll. Whiteman was not so much a dedicated jazzman himself as a musician who wanted to use whatever was new in the world of popular music. Not the least of his contributions to our musical life was the encouragement of "symphonic jazz," which produced

George Gershwin's first concert success, *Rhapsody in Blue*. And that success in turn set Gershwin thinking of working in larger forms and produced, in addition to his string of hit shows and wonderful songs, such works as the Concerto in F, *An American in Paris*, and *Porgy and Bess*.

It all came about when Whiteman planned a concert that would celebrate the *rapprochement* between symphonic music and jazz, to be given in New York's Aeolian Hall on 12 February 1924. Whiteman had spoken in general terms with Gershwin about wanting a new piece for piano and orchestra for that concert, and the composer had vaguely agreed, but at the time no date had been set, and Gershwin did not think about it any more. He was spurred to action when he read a newspaper announcement on 4 January 1924 that Whiteman's concert had been scheduled and that a committee of judges would pass on the question, "What is American music?" (Ironically—but typically for the time—not one of the judges was American: they included Sergei Rachmaninoff, Jascha Heifetz, Efrem Zimbalist, and Alma Gluck.) The announcement added, "George Gershwin is at work on a jazz concerto, Irving Berlin is writing a syncopated tone poem and Victor Herbert is working on an American suite." The biggest surprise among these three names is Irving Berlin, who, despite his extraordinary talent as a craftsman of songs, had only the most rudimentary musical training and was certainly incapable of writing a tone poem. In the end he was represented by three of his songs, as prepared by Whiteman's arranger, Ferde Grofé. Whiteman also offered Grofé's services to Gershwin to orchestrate the new work as it was being composed.

At the time, Gershwin was busily putting the finishing touches on a show called *Sweet Little Devil*, which was due to open in New York on 21 January. The *Rhapsody* took shape in his mind as he was traveling to Boston for the show's out-of-town tryout.

> I had already done some work on the rhapsody. It was on the train, with its steely rhythms, its rattle-ty bang that is often so stimulating to a composer . . . I frequently hear music in the very heart of noise. And there I suddenly heard—and even saw on paper—the complete construction of the rhapsody, from beginning to end. No new themes came to me, but I worked on the thematic material already in mind and tried



to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness. By the time I reached Boston, I had a definite *plot* of the piece, as distinguished from its actual substance.

He began the manuscript on 7 January and finished it about the 25th; Grofé orchestrated directly from the manuscript and finished on 4 February. A couple of changes were made in rehearsal. The famous opening clarinet glissando was not the idea of either Gershwin or Grofé; it was suggested by Whiteman's clarinetist Ross Gorman, who took the simple scale passage the composer had written and played it in rehearsal as a rising "wail," which Gershwin liked and retained. And Victor Herbert, who had a piece of his own on the concert (his last new work to be performed publicly, since he died suddenly just three months later), was present at the rehearsals and made a suggestion that Gershwin accepted. Just before the appearance of the big tune, the romantic E major melody that is the heart of the *Rhapsody,* there was a transition in which the piano simply repeated a rising passage in contrary motion. Herbert suggested that, instead of a sterile repetition, a climactic rise to a fermata would be a more effective way of introducing the new theme. Gershwin accepted the suggestion, and the passage was changed to the version we know today. (There is something particularly touching in this incident: Victor Herbert, the last great figure of an earlier generation of American popular music—his career had begun when he played for Liszt in the 1880s and spent a year in the Strauss orchestra in Vienna—was a man of great generosity who recognized and welcomed Gershwin's talent; he even offered him free lessons in orchestration, which the younger man was not yet ready to accept. By the time Gershwin was interested in pursuing that skill, Herbert had died.)

The concert was billed as one of the major new musical events of the season, and the glittering audience included just about every musical dignitary in New York that week. But, as the lengthy concert dragged on and on, it began to appear that Whiteman's "Experiment in Modern Music" was a bust. Victor Herbert's *Suite of Serenades*, at the beginning of the second half, aroused the greatest interest to that point on the program, though it was not in any sense a jazz composition, but rather a series of clever "characteristic" pieces scored for jazz orchestra. *Rhapsody in Blue* came next-to-last on the program, when the audience was more than a little restive. Gershwin strode out to the piano and nodded to Whiteman; the performance began with Ross Gorman's clarinet "wail." The effect was electrifying. This was something really new, and everyone recognized it at once. The audience response at the end was rapturous. Critical response in the press ranged from enthusiastic to highly negative, but the work was performed repeatedly that spring, and, by 10 June, Gershwin and the Whiteman band had already committed the first version to disc (in slightly abridged form). The *Rhapsody* has remained the most frequently performed of comparable contemporary scores, despite persistent nagging criticisms of its loose structure. The composer himself, when Irving Kolodin asked him a decade later whether he didn't think he could work it over and improve it, replied, "I don't know; people seemed to like it the way it was, so I left it that way."

Most performances of *Rhapsody in Blue*—especially performances by symphony orchestras—are of Grofé's later version, a more "normal" orchestration. The present performance, though, will offer the original, epoch-making work premiered in Aeolian Hall on that fateful February evening sixty-two years ago.

—S.L.

Charles Tomlinson Griffes

Poem for flute and orchestra

Charles Tomlinson Griffes was born in Elmira, New York, on 17 September 1884 and died in New York City on 8 April 1920. He composed his Poem *for flute and orchestra in July 1918 at the request of Georges Barrère, who was the soloist in the first performance, given by the New York Symphony Society Orchestra under the direction of Walter Damrosch on 16 November 1919. In addition to the solo flute, the score calls for two horns, snare drum, bass drum, gong, tambourine, harp, and strings.*

The brevity of Charles Tomlinson Griffes' lifespan is one of the great tragedies in American music, for he was cut off just at the moment when his music was beginning to take on a profile of such strength that conductors, soloists, critics, and audiences at large forecast a glowing future. His early piano lessons had demonstrated a talent so marked that his teacher, in 1903, financed further studies in Berlin, where he undertook composition work with Engelbert Humperdinck, the composer of *Hansel and Gretel*. His earliest compositions reflected the German style of his training.

In 1907 Griffes returned to the United States. In order to make a living he took a post as director of music at the Hackley School in Tarrytown, New York, where he remained until his death. The job offered a small but steady income, though it took up a great deal of his time, keeping him from composition far more than he liked. About 1911, Griffes began to take into his music a broader palette of colors, and a wide range of influences, particularly from France and Russia. His compositions of the next years were highly pictorial and formally quite free, reflecting elements of impressionism.

In his last years, Griffes demonstrated in a series of remarkable works that he had developed a unique, personal language, compounded of sources present in his own training and in recent music that had interested him (such as the sonatas of Scriabin). In 1917 and 1918 he worked at high intensity, driving himself for many consecutive hours in his double life of schoolteacher and composer, though he had never been physically robust. He completed at this time the Piano Sonata, one of his most powerful works, the orchestral songs *Three Poems of Fiona MacLeod*, the new *Poem* for flute and orchestra, and the orchestration of a piano piece, *The Pleasure Dome of Kubla Khan*, along with some lesser pieces.

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The following year was even more difficult. Griffes drove himself endlessly, and his health suffered further. Friends became seriously concerned when they saw how frail he had become. With a scheduled premiere of the *Poem* in New York on 16 November under Walter Damrosch and of *Kubla Khan* in Boston two weeks later under Pierre Monteux, he should have been just hitting his stride as a mature composer making a firm mark on American music and ready to embark on a series of masterpieces—especially after both works achieved great success with the audiences and the critics. The composer and soloist had been called back seven times after the performance of the *Poem*, and the reviews were unanimously favorable.

But getting ready for those performances had seriously sapped his strength. Unable to pay for the copying of his music, Griffes had labored long and late to prepare the parts for the performances. Eventually he had given in and paid a copyist $100 (his entire income from royalties in the preceding year had been $48.70), but he still had to spend precious additional hours proofreading and correcting the copies that were supplied.

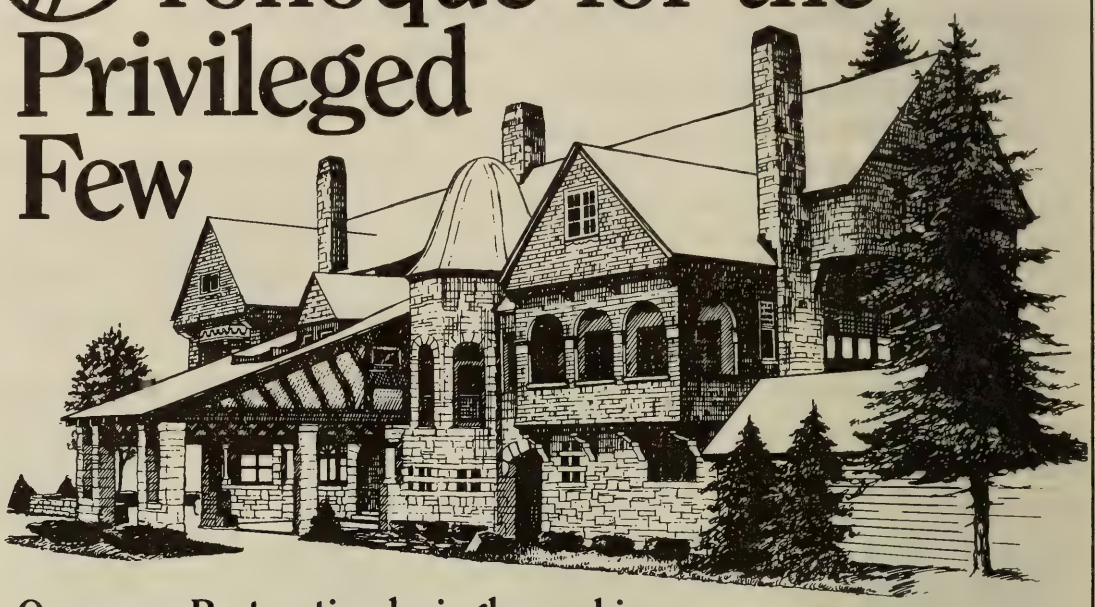
Despite the triumphs, Griffes had to get back to the school to teach. He felt the need to get away for a rest, and announced that he was going to Atlantic City before the end of the fall term. Two days before his departure he was hospitalized with pleurisy. Eventually he was moved to a tuberculosis sanatorium, but he never left it. His death the following April was universally lamented as a grievous loss to American music.

The first public notice of the *Poem* came in *Musical America*'s issue of 27 July 1918, where it was described as just completed, though the orchestration evidently was later. The article went on, "Mr. Barrère, who has seen the new work, has pronounced himself enthusiastic about it, and is preparing it for his next season's programs." Barrère was indeed enthusiastic. Even before Griffes had started on the *Poem*, in June 1918, the flutist had written him an inscription in these warm terms: "If you want real good music ask Charles T. Griffes—he can write it for you if he wants—and he will for his most sincere friend, Georges Barrère." When the piece arrived, Barrère recognized its quality at once. Still, the fastidious Griffes attended all the rehearsals, conferring with the soloist and continuing to make revisions and adjustments in scoring almost to the moment of performance.

The results were most gratifying. As the New York *Tribune* reported, "Compositions for the flute even when played by such a splendid musician as Georges Barrère do not as a rule give rise to wild enthusiasm, yet yesterday's audience applauded the work and the soloist for several minutes." The *Herald* critic counted seven curtain calls. The *Poem* has retained its reputation as a lithe and mature work, full of evocative color and light, not (for the most part) overtly virtuosic, but challenging to the interpreter in its cool elegance and its passionate outbursts. It remained in print and was occasionally performed even in the days when an entire generation of earlier American music was being cast aside in the rush for novelty. Now that a new generation is once again beginning to take seriously the forefathers of our American concert life, Griffes and his *Poem* should once again achieve a steady niche in the repertory.

—S.L.

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Ottorino Respighi

Feste Romane (*Roman Festivals*), Symphonic poem

Ottorino Respighi was born in Bologna, Italy, on 9 July 1879 and died in Rome on 18 April 1936. He composed Feste Romane *in 1928, completing it early the following year. Arturo Toscanini conducted the premiere with the New York Philharmonic-Symphony on 21 February 1929. The work is scored for three flutes (one doubling piccolo), two oboes, English horn, piccolo clarinet in D, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, bass drum with cymbal, military drum, snare drum, chimes, cymbals, high and low woodblocks, tambourine, ratchet, tam-tam, orchestral bells, sleigh bells, triangle, xylophone, piano (two and four hands), organ, mandolin, three buccine* offstage, and strings.*

Respighi wrote music of extraordinary color and orchestral brilliance, partly, no doubt, a consequence of his having studied orchestration with Rimsky-Korsakov during the years he served as principal violist in the orchestra of the St. Petersburg opera. He continued to perform even after returning to Italy and making composition his principal activity. Respighi wrote eight operas as well as other stage works. He was interested in early music, and this led to a number of "archaizing" works like the Piano Concerto in the mixolydian mode, and a *Concerto gregoriano* for violin, not to mention his better-known arrangements of *Ancient Airs and Dances* and *The Birds*, both derived from older lute and keyboard compositions.

But the works that remain far and away the best-known of Respighi's entire output are the three orchestral suites depicting aspects of his adopted city, Rome. He composed *The Fountains of Rome* in 1916, *The Pines of Rome* (the most popular of them all) in 1924, and the *Festivals* in 1928-29. In the course of the dozen images presented musically in these three scores, Respighi draws inspiration from the Rome of classical antiquity, of the Middle Ages and Renaissance, and the modern day. Some movements depict natural beauties, others paint the customs and life of the Roman streets and plazas. The score of *Feste Romane* carries a brief descriptive preface which is quoted in the comments that follow.

Circenses (*Games in the Circus Maximus*) goes back to pagan Rome, to a scene familiar to us from literature and films; the movement is full of noise and color and spectacle. "A threatening sky hangs over the Circus Maximus, but for the people it is a holiday: *Ave Nero!* The iron doors are unlocked, and the air carries the strains of a religious chant and the howling of wild beasts. The crowd rises and seethes: unperturbed, the song of the martyrs rises, conquers, and is lost in the tumult." The sudden but violent ending is sustained in a single note in the cellos and basses, almost dying away, but serving to link the classical Rome of the first movement with the Papal Rome of the second.

Il Giubileo (*The Jubilee*) takes us forward to the Middle Ages or early Renaissance, to the Rome that is the destination of thousands of pilgrims, especially during a Year of Jubilee declared by the Pope. The strings present a slow march ("Dolorous and weary" is the marking); presently the clarinet and bassoon utter a pilgrim chant. Evidently

**Buccina* was the Latin word for the trumpet used by the ancient Romans. In 1926, BSO program annotator Philip Hale wrote, in a program note on Respighi's *Pines of Rome* (which also calls for the instrument) that "the *buccina* or (*bucina*) was a Roman trumpet, spiral and gibbous. It was played by laying it over the buccinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to assemblies for making or repealing laws." Respighi offers the option to substitute modern trumpets, which will be used in this performance.

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these pilgrims have come from Germany, for they are singing the twelfth-century German Easter hymn *Christ ist erstanden*. "The pilgrims trail along the highway, praying. Finally, from the summit of Monte Mario, there appears to their ardent eyes and yearning souls the Holy City: *Rome, Rome!* A hymn of praise bursts forth and the church bells ring out their reply." The overpowering tintinnabulation of all the bells, represented in an *Allegro festivo* for the full orchestra, gradually dies away to a calmer conclusion which leads into the third movement.

L'Ottobrata (*The October Harvest Festival*) takes us to the regions surrounding Rome, especially to the castles built on the hillsides where are gathered the grapes to make Frascati and the other notable wines of the region. The score depicts a series of autumn activities: "echoes of the hunt, tinkling of bells, love songs. Then, in the tender even-fall, a romantic serenade trembles in the air." The serenader carries a mandolin, and his song dies away over sustained bass notes and a brief transition to the last and most colorful image.

La Befana (*Epiphany*) is the Roman name for the church feast celebrating the visit of the three Magi to the Christ child. *Befana* is also the name of the good witch who brings toys to all the good little girls and boys, the equivalent of our Santa Claus. (In Italy, Christmas is more strictly a religious festival than it is here. Gifts are exchanged on 6 January, which is Epiphany, or Twelfth Night.) The preparations for Epiphany are made in Piazza Navona, which becomes a colorful sight, filled with booths selling all the foodstuffs and toys typical of the season. All of this reaches its climax on 5 January, the eve of Epiphany, when everyone is doing their last-minute shopping. Respighi's score is filled with "the frantic clamor: above the swelling din float, from time to time, rustic motives, the cadences of a saltarello, the sounds of a barrel-organ, the appeal of the barker, the raucous song of the drunk, and the proud verse in which the people's soul expresses itself: *Lassatece passa, semo Romani!* Let us through! We're Romans!"

—S.L.

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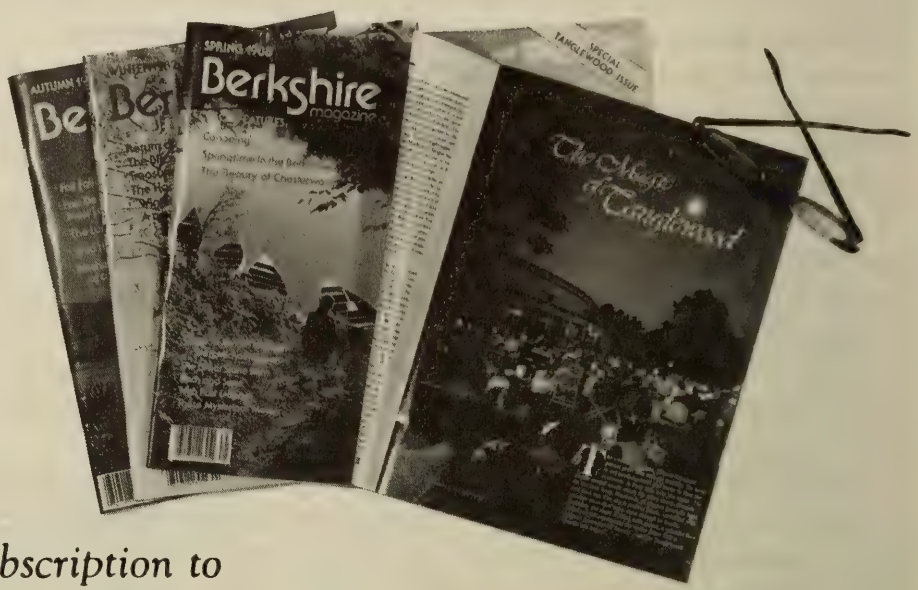
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As soloist with more than one hundred orchestras, a recitalist and chamber music performer, and as a jazz artist, Richard Stoltzman has redefined the word "versatile." The first clarinetist to be presented in recital at Carnegie Hall, he has toured the country with programs combining classics and jazz, including performances in Boston, Chicago, Cleveland, Los Angeles, Montreal, Saint Paul, San Francisco, Seattle, Toronto, and Washington, D.C. An exclusive RCA recording artist, Mr. Stoltzman has a discography numbering over eighteen releases, including a Grammy-winning recording of Brahms sonatas with Richard Goode and a Grammy-nominated recording of the Mozart, Rossini, and Weber concertos with the Mostly Mozart Festival Orchestra. He has made solo appearances with numerous North American ensembles, including the New York Philharmonic and the symphony orchestras of Atlanta, Buffalo, Cincinnati, Dallas, Denver, Detroit, Houston, Louisville, Montreal, Oakland, Pittsburgh, San Francisco, Syracuse, and Toronto. In Europe he has been featured with such orchestras as the English Chamber Orchestra, Hessischen Rundfunk, the La Scala Orchestra, RAI Milan, and the Scottish Chamber Orchestra.

Born in Omaha, Nebraska, the son of a jazz-playing railwayman, Richard Stoltzman graduated from Ohio State University with a double major in music and mathematics. He earned a master of music degree at Yale University and worked toward a doctoral degree at Columbia University. A participant for ten years at the Marlboro Music Festival, he gained extensive chamber music experience and, through musical relationships established there, became a founding member of the chamber music group TASHI in 1973. Mr. Stoltzman's 1985-86 season includes appearances with the symphony orchestras of Atlanta, Dallas, Denver, Pittsburgh, and Rochester, the Mostly Mozart Festival Orchestra, back-to-back orchestral and recital evenings at the Hollywood Bowl, recitals in New York, Boston, Los Angeles, and San Francisco, and a three-week tour with Woody Herman and the Thundering Herd. Other highlights include the world premiere of a work by Steve Reich at Avery Fisher Hall, a festival appearance with Keith Jarrett and Chick Corea, his first visit to Austrialia as "Artist of the Week" at the Adelaide Festival, and guest appearances with the Chamber Music Society of Lincoln Center and Keith Jarrett. Mr. Stoltzman was a featured soloist with the Boston Pops Orchestra in this season's gala opening night concert.

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Richard Goode



The winner with Richard Stoltzman of the 1982 Grammy award for best chamber music performance, pianist Richard Goode has received acclaim during the past twenty years for both his recital and orchestral appearances, as well as his chamber music performances. He has appeared with the Philadelphia Orchestra, National Symphony, Los Angeles Philharmonic, the New York Philharmonic, and the symphony orchestras of San Francisco, Baltimore, Saint Louis, and Pittsburgh. Past international tours have taken him to major European capitals, the Edinburgh and Spoleto festivals, the Far East, Australia, Canada, and South America. Beginning as a Young Concert Artist, Mr. Goode went on to win first prize in the 1973 Clara Haskil Competition and the 1980 Avery Fisher Prize. A student of Rudolf Serkin and Nadia Reisenberg, he is an alumnus and current faculty member of the Mannes School of Music and a founding member of the Chamber Music Society of Lincoln Center, with which he appears regularly. In addition to performances with the Baltimore Symphony, the Lincoln Center Chamber Music Society, and the Jupiter Symphony, his 1985-86 season includes more than fifty recitals, both in the United States and in Europe. In February he toured Austria as guest soloist with the Orpheus Chamber Orchestra. As 1980 winner of the Avery Fisher Prize, Mr. Goode participated this March in the Avery Fisher birthday gala, which was taped for nationwide broadcast. He is proceeding with his project of recording the complete Beethoven sonatas for the Book-of-the-Month Club, the first set of which was named "Record of the Year" by the New York *Times*.

During the 1986-87 season, Richard Goode's orchestral performances will include several appearances with the Baltimore Symphony Orchestra: in July, he performs the complete Beethoven concerti under music director David Zinman, with a repeat of the *Emperor* Concerto in December. He performs Mozart's C major concerto, K.503, twice

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with the Mostly Mozart Festival Orchestra, under Gerard Schwarz in Washington and under Sir Charles Mackerras in New York. Other engagements include the Dallas Symphony Orchestra, the Los Angeles Philharmonic under David Atherton, and the San Diego Symphony under Bernard Klee. Mr. Goode's United States recital schedule includes numerous solo performances, as well as a series of joint recitals with clarinetist Richard Stoltzman, beginning with this evening's appearance at Tanglewood. Abroad, he will tour Italy both with Richard Stoltzman and, once again, as soloist with the Orpheus Chamber Orchestra.

Michael Tilson Thomas



Born and trained in America, Michael Tilson Thomas has an international career as a conductor and pianist. He regularly conducts such major United States orchestras as the Chicago, Boston, Pittsburgh, and San Francisco symphonies; in Europe he conducts the Philharmonia and the English Chamber Orchestra in London, the Vienna Symphony, the Berlin Philharmonic, and Amsterdam's Concertgebouw, as well as the Israel Philharmonic. Most recently, Mr. Tilson Thomas was appointed principal conductor and music director for the Great Woods Center for the Performing Arts in Mansfield, Massachusetts, as well as artistic director of the Great Woods Summer Institute. Born in Los Angeles, Mr. Tilson Thomas represents the third generation of his family to have followed theatrical and artistic careers. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish theater in America and were its principal stars. His father, Ted Thomas, was a member of the Mercury Theatre Company before moving to Los Angeles, where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures. Mr. Tilson Thomas started playing the piano at the age of five. A *summa cum laude* graduate of the University of Southern California, he studied conducting and composition with Ingolf Dahl and piano with John Crown. During his sophomore year he was appointed conductor of the Young Musicians Foundation Orchestra of Los Angeles, a post he was to hold for four years. During this period he was also assistant conductor and musical assistant at Bayreuth. In 1969, a year after winning the Koussevitzky Prize at Tanglewood, he was appointed assistant conductor of the Boston Symphony Orchestra. Less than a month later, he won national renown when he suddenly replaced the orchestra's ailing music director, William Steinberg, midway through a concert at Lincoln Center. He directed the Boston Symphony Orchestra in thirty-seven more concerts that season and was appointed its associate conductor, remaining with the Boston Symphony until 1974, concurrently holding the title of music director of the Buffalo Philharmonic from 1971 to 1979. For six seasons, from 1971 to 1977, Mr. Tilson Thomas directed the nationally televised Young People's Concerts of the New York Philharmonic. From 1981 to 1985 he served as a principal guest conductor of the Los Angeles Philharmonic.

Now an exclusive CBS recording artist, Mr. Tilson Thomas has earned numerous Grammy nominations and international awards for his recordings on that label and others. His CBS re-

leases include critical editions of Charles Ives's Symphony No. 3 and Orchestral Set No. 2 with the Concertgebouw Orchestra, an all-Gershwin disc featuring the two Rhapsodies for piano and orchestra with the Los Angeles Philharmonic and himself as soloist, and a recent release of Steve Reich's *The Desert Music*, which he conducted at the Next Wave Festival at the Brooklyn Academy of Music. Recognized as a dynamic teacher, Mr. Tilson Thomas has been artistic director of the Los Angeles Philharmonic Institute, has given two series of music lecture/demonstrations at Carnegie Hall, and has appeared on the Great Conductors lecture series at the 92nd Street "Y." In opera, Mr. Tilson Thomas conducted the American premiere of the complete *Lulu* by Alban Berg at Santa Fe Opera in 1979. The following summer, he conducted a new production of Wagner's *Der fliegende Holländer* at the Orange Festival in France and Janáček's *The Cunning Little Vixen*. In May 1984 he made his Houston Grand Opera debut leading a new production of Beethoven's *Fidelio* starring Hildegard Behrens. Last summer at the Hollywood Bowl, he led a concert performance of Puccini's *La bohème* with Roberta Alexander, Richard Leech, and the Los Angeles Philharmonic Institute Orchestra. Mr. Tilson Thomas made his most recent guest conducting appearances with the Boston Symphony Orchestra at Tanglewood last summer.



Doriot Anthony Dwyer



Principal flutist Doriot Anthony Dwyer joined the Boston Symphony Orchestra in 1952 as its first female first-desk player after successfully auditioning for then music director Charles Munch. At the same time she became the first woman ever permanently appointed to a principal chair of a major United States orchestra. Ms. Dwyer studied with her mother, with Ernest Leigl, then principal flute of the Chicago Symphony, and, later, with Georges Barrère, William Kincaid, and Joseph Mariano at the Eastman School. Before coming to Boston she was a member of the National Symphony and the Los Angeles Philharmonic. An important career breakthrough came when Bruno Walter chose her as principal flute for the Hollywood Bowl Orchestra. Ms. Dwyer was also a frequent performer in the well-known Los Angeles chamber-music series "Evenings on the Roof," now called "Monday Evening Concerts."

Born in Illinois, and a relative of Susan B. Anthony, Ms. Dwyer has taught at Pomona College and at the New England Conservatory of Music. She is currently an adjunct professor of music at Boston University, a member of the Tanglewood Music Center faculty, and a member of the Boston Symphony Chamber Players. Ms. Dwyer has appeared as soloist with the Boston Symphony and other orchestras in this

country and abroad. She has given a televised recital and master class on the RTE (Radio Telefis Eirann) in Dublin, Ireland. Ms. Dwyer has received honorary doctorates from Harvard University and Simmons College, and in October 1982 she celebrated the thirtieth anniversary of her appointment as BSO principal with recitals at Alice Tully Hall in New York and Sanders Theatre in Cambridge, Massachusetts. In 1975 she received a Sanford Fellowship from the Yale School of Music, the first time this honorary degree was given to an orchestral artist rather than to an exclusively solo instrumentalist, conductor, or composer.

Les Marauders Drum and Bugle Corps

Representing the town of Terrebonne, located near Montreal in the province of Quebec, Canada, Les Marauders Drum and Bugle Corps was formed only eighteen months ago. Under the leadership of general director Claude Roy, the corps is currently making its first tour in the United States. The group of forty-two boys and girls, whose average age is twelve, is also participating in the Fourth of July parade in Pittsfield, before making appearances in Nashua, New Hampshire, and in Somerville and Wakefield, Massachusetts.

The WUZ

A group of classical musicians which performs jazz of the '30s, '40s, and '50s, The WUZ is comprised of Boston Symphony Orchestra players Tom Gauger on vibraphone, Leslie "Tiny" Martin on bass, and Arthur Press on drums, joined by clarinetist Tom Ferrante and pianist Ray Santisi. Each member began his musical career playing jazz in clubs, on recordings, and at jam sessions, in collaboration with some of the best known names in jazz, including Jimmy Dorsey, Gene Krupa, and Benny Goodman. Since its debut in the spring of 1975, The WUZ has performed with Joe Venuti and the Boston Pops, has given benefit concerts for numerous organizations, and has been featured in the BBC film *Inside the Boston Symphony.* The name of the group is derived from its repertoire—the music that once "was."

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The Johnston Fantastic Symphony Steel Orchestra

Herman "Rock" Johnston, founder and leader of the twelve-member family musical group known as The Johnston Fantastic Symphony Steel Orchestra, hails from Trinidad and Tobago, where steel drumming originated in the early 1940s. In his homeland, Johnston earned the title "King of Pan Men" for his skillful playing of the drums and for his talent in "tuning," as the art of making steel drums is called. Johnston has been making and playing steel drums since he was six years old and beat on discarded tin cans that once held powdered milk for babies. Making a return appearance at Tanglewood, the group has also appeared in many churches, at Queens College, the United Nations, and Alice Tully Hall.

Orrin Star

Winner of the 1976 National Flatpicking Championship, the country's largest bluegrass guitar contest, Orrin Star is a veteran of three bluegrass bands and a duo with banjo great Bill Keith. For eight years, he and Gary Mehalick performed together and were known as one of the top folk acts in New England. The author of a flatpicking instruction book, Orrin Star has recorded for Flying Fish records and has led workshops at major folk festivals throughout North America. He has appeared on National Public Radio's *A Prairie Home Companion* and has performed on many college campuses and in folk festivals in this country and in Europe. Orrin's trio includes Howie Tarnower on mandolin and harmony vocals and Hiro Arita on bass.

Empire Brass

Since its original members were introduced to one another by Leonard Bernstein at Tanglewood in 1971, the Empire Brass Quintet has become an ensemble of international reputation and acclaim. In the vanguard of performing new music, Empire Brass has commissioned works from Leonard Bernstein, Peter Maxwell Davies, Ira Taxin, Gunther Schuller, Earl Kim, and Daniel Pinkham. The Faculty Quintet-in-Residence at Boston University, it has established a fellowship at the Tanglewood Music Center and a scholarship at the Boston University Tanglewood Institute for an outstanding brass student. Ongoing commitments include an annual concert series in Boston and the Empire Brass Quintet Symposium for brass students at Tanglewood, where the ensemble frequently performs. In 1976 the Empire Brass became the first ensemble ever to receive the Naumburg Chamber Music Award; in 1980 it won the Harvard Music Association Award. The ensemble's numerous European tours have taken it to such cities as Berlin, Paris, Amsterdam, Brussels, Cologne, Oslo, Stuttgart, Frankfurt, London, Zurich, and Reykjavik in Iceland. The current membership of the group includes former BSO principal trumpet Rolf Smedvig, horn player Martin Hackleman, former BSO trumpeter Timothy Morrison, trombonist Scott A. Hartman, and tuba player Samuel Pilafian, who, along with Mr. Smedvig, was a founding member of the ensemble. Empire Brass has recorded more than twenty albums, ranging from music of the Baroque and Renaissance to "The American Brass Band Journal Revisited" and "The Empire Brass Plays 'Annie'."



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J.S. BACH — Orchestral Suite No. 1 in C, BWV 1066

[Ouverture]
Courante
Gavotte I—Gavotte II
Forlane
Menuet I—Menuet II
Bourrée I—Bourrée II
Passepied I—Passepied II

J.S. BACH — Concerto in C for two pianos, BWV 1061

[Allegro maestoso]
Adagio ovvero Largo
Fuga. Allegro

GILBERT KALISH
MALCOLM FRAGER

INTERMISSION

MOZART — Concerto in F for three pianos, K.242

Allegro
Adagio
Rondo. Tempo di Menuetto

MALCOLM FRAGER
GILBERT KALISH
MICHAEL TILSON THOMAS

MOZART — Symphony No. 31 in D, K.297(300a), *Paris*

Allegro assai
Andante
Allegro

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Baldwin piano

Week 2

NOTES

Johann Sebastian Bach
Orchestral Suite No. 1 in C, BWV 1066
Concerto in C for two pianos and orchestra, BWV 1061

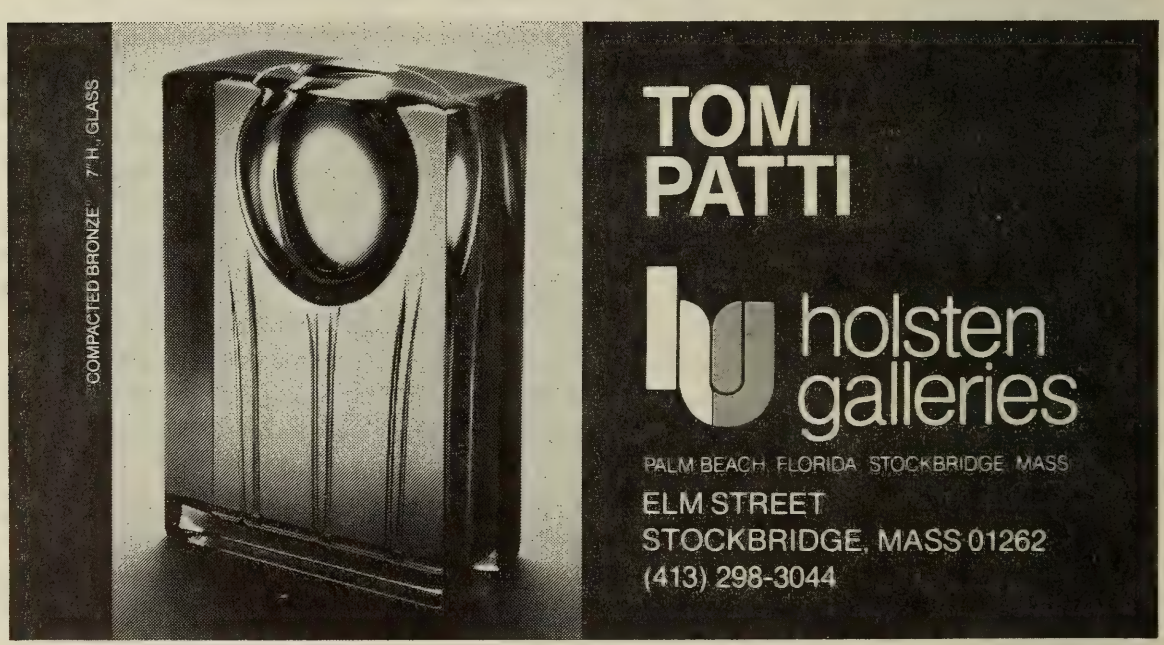
Johann Sebastian Bach was born in Eisenach, Germany, on 21 March 1685 and died in Leipzig on 28 July 1750. The first orchestral suite, composed in Cöthen between 1717 and 1723, is scored for two oboes, bassoon, strings, and continuo. The continuo harpsichordist at this performance is Mark Kroll.

A very large part—we will probably never know how large—of Johann Sebastian Bach's music is lost. Probably two-fifths of his cantatas have disappeared (this figure is based on an assessment of the size of his output made shortly after his death), but a much larger percentage of the purely instrumental music is lost, simply because there was no institutional means of organizing or preserving it. Scores and parts might have been lent to performers, passed on to others, damaged, lost, thrown away, or—possibly—preserved. We must assume that the surviving orchestral works of Bach—the six *Brandenburg* concertos, the four orchestral suites, and upwards of twenty solo concertos—represent only the tip of the iceberg. Many of the surviving works were composed (or at least put into their present form) during the six years (1717-23) that Bach spent in the service of Prince Leopold of Anhalt-Cöthen. Since Bach himself was a Lutheran and the prince's court was Calvinist (with little or nothing in the way of elaborate music during the church services), this appointment represented the one period of Bach's life when he had no official church duties and devoted himself almost

entirely to the production of secular music—birthday cantatas and chamber and orchestral music—for his music-loving patron. (Only when the prince, in December 1721, married a woman who was "not interested in the Muses" did the happy relationship between composer and patron crumble; this event no doubt motivated Bach's decision to seek other employment.)

The numbering of the four orchestral suites is conventional and fails to reflect their order of composition. In fact, the First and Fourth suites come from the Cöthen period, though their precise date of composition or first performance is unknown. (The Second and Third suites were composed roughly a decade later, during Bach's Leipzig years.) The term "suite" is also a modern convention, used to describe a composition consisting of a series of dance movements that follow one another in succession. Bach himself called these works after their first and largest component, the grand French-style overture, and indeed they are published as *Ouvertures*. The French overture, which originated in the ballet overtures of Jean-Baptiste Lully in the 1650s and quickly spread throughout Europe to be used as a festive musical introduction for operas, ballets, and suites, combines a slow opening section, marked by dotted rhythms and harmonic suspensions, followed by a fast section that is lightly fugal. Normally both sections are repeated. Occasionally—as here—the slower opening section returns briefly at the end of the cadence. The remainder of the work consists of stylized dance movements which employ the basic metrical patterns of the dances in question but are intended for concert use rather than actual dancing (usually, by the time these movements appear in instrumental suites for listening, the dance steps that had once been done to them have become passé, and the tempi at which the works are performed is almost always slower than the one that had been used in the ballroom). The dances selected indicate a strong French influence at this particular time, though there is one dance (the Forlane, a Venetian dance in 6/4 time) of popular origin. For several of the movements (Gavotte, Menuet, Bourée, and Passepied), Bach includes two dances of the same type, one right after the other. These are to be performed *alternativement*, in ABA pattern, e.g.: Menuet I—Menuet II—Menuet I.

* * * * *

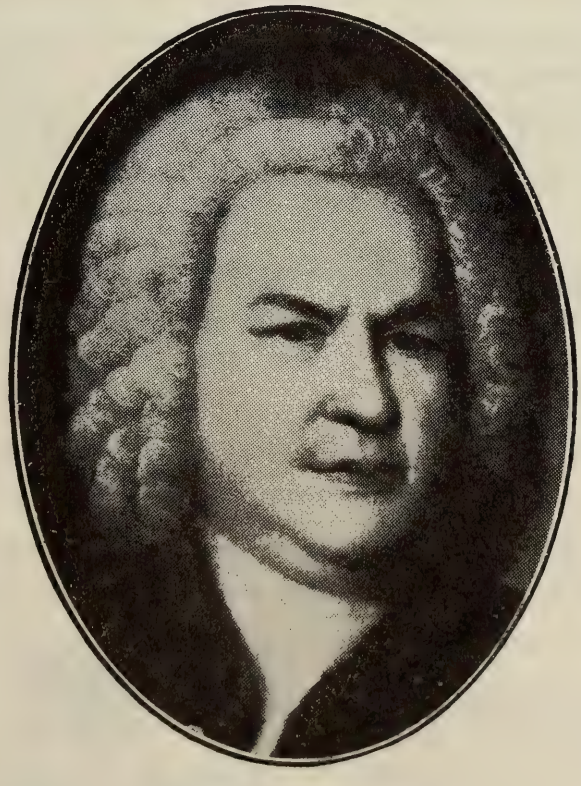


Bach's two-piano concerto in C major, BWV 1061, took its present form in Bach's Leipzig period, though precise details are lacking. In addition to the two solo keyboards, the score calls for strings and continuo.

The solo concerto was one of the highest developments of the concerto principle—the opposition and competition of musical forces—that is fundamental to Baroque style from the earliest concerted madrigals of Claudio Monteverdi (about 1600) to the very end of the era and beyond (when it was adapted by Classical composers to new circumstances). The establishment of the concerto as a flexible and powerful genre in its own right was largely the work of Antonio Vivaldi, whose publications covered the continent of Europe and taught many composers who had never made the journey to Venice (where they might have heard Vivaldi concertos on their home ground) exactly how the orchestral ritornello could serve to unify movements, first presenting the basic material, then recalling portions of it in different keys as the movement progresses, then finally restating the whole in the home key to conclude the process.

Bach had been gripped by the frenzy of discovery when he encountered the Vivaldi concertos during his years in Weimar (1708-17), and he became a Vivaldi disciple through the close study of some of his works and the sincere flattery of imitation. Bach transcribed a number of Vivaldi's works, changing violin concertos into keyboard concertos in the process, so that when he came to write his own original concertos, he had fully absorbed the latest style.

During the Cöthen years Bach wrote many instrumental works, but no original keyboard concertos. He did compose the six *Brandenburg* concertos, at least two of the orchestral suites, and concertos for one or two violins or for violin and oboe. We are so familiar with piano concertos as a genre that we may be surprised that Bach seems not



Johann Sebastian Bach

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to have thought of writing a keyboard concerto for Cöthen, if only to show off his own virtuosity. Yet the standard keyboard instrument of the time (the harpsichord) was more familiar as a background instrument, filling out the textures in every kind of chamber music.

The *Brandenburg* concertos were part of an entirely different tradition, that of the ensemble concerto, or what a modern composer would call a "concerto for orchestra." The fifth of these, though, is especially interesting in the present context, because we can almost perceive the birth of the new keyboard concerto right in the middle of the first movement, when the harpsichordist gradually usurps the listener's attention and suddenly erupts in a brilliant solo cadenza. Only after writing the Fifth *Brandenburg* did Bach begin to compose solo keyboard concertos, and even then they were not usually new pieces, but rather new versions, for solo harpsichord, of concertos already composed for violin and other instruments.

Why did Bach invent this new genre, and why did he suddenly compose a group of keyboard concertos in Leipzig in the 1730s? At this time Bach had been settled in Leipzig for nearly a decade. During the first years he had been totally immersed in producing the large amount of church music that his position required of him. But he became disillusioned when the city fathers, who controlled the purse strings, disregarded his pleas for money to provide more and better musicians in the Leipzig churches. So he began to look elsewhere for musical satisfaction. One source of such activity was the *collegium musicum*, a free association of professional musicians and university students that had been founded by Telemann in 1704. Bach took over its direction in 1729 and retained it, with one interruption, until 1741. He may even have continued to perform occasionally until it went out of existence in 1744, following the death of the coffee shop proprietor who was its organizer and landlord.

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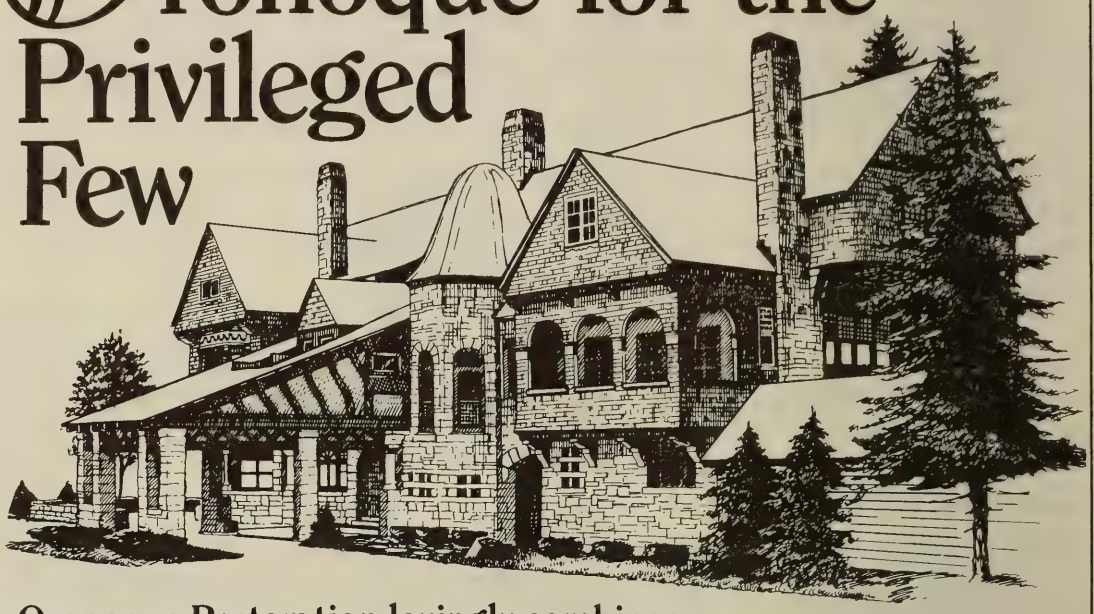
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The group gave weekly concerts during the year and even more frequent performances during the annual fair (Leipzig was then, and remains, a center for international commerce). It is clear that the seven surviving keyboard concertos for solo harpsichord, as well as those for more than one keyboard, were produced at this time, obviously to fill a pressing need for material. They no doubt also served as vehicles for Bach's burgeoning family of talented musicians, some of whom surely made their debuts in the coffee house concerts.

The C major concerto, BWV 1061, is somewhat unusual in this context. We do not have any preexisting piece that Bach might have arranged into the present form, so it is quite possibly an original composition for the two keyboards. The solo parts, indeed, exist in Bach's handwriting. But the orchestral parts are copies made by someone else. Given the fact that the orchestra has astonishingly little to play—the merest punctuation in the opening movement, nothing whatsoever in the second, and brief participation in the third—it seems rather likely that Bach conceived the work simply as a harpsichord duet. The arrangement with strings is almost surely a later expansion.

The concerto principle is exercised between the two soloists in the first movement, each in turn taking the lead in presenting or echoing the musical material. Similarly the two soloists play off one another throughout the gentle 6/8 of the *Adagio ovvero Largo*, which takes the character of a *siciliano*. The last movement is a fugue introduced by player I (who offers no fewer than three fugal statements before player II takes over). The entrance of the orchestra serves simply to reinforce player I in a new series of thematic statements, adding nothing of its own. The two soloists alternately take the lead in thematic presentation, accompaniment, or display, entirely dominating the proceedings to the very end.

—Steven Ledbetter

Wolfgang Amadè Mozart
Concerto in F for three pianos, K.242
Symphony No. 31 in D, K.297(300a), *Paris*

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed his concerto for three pianos in Salzburg in February 1776 for the Countess Lodron and her two daughters. The date and place of its first performance are unknown, but it was no doubt a private affair at the home of the countess. In addition to the three solo parts, the score calls for two each of oboes and horns, plus the usual complement of strings.

This concerto has always been somewhat patronized by writers on Mozart and his music. To be sure, given the extraordinarily high level of his writing for the genre of the piano concerto, the present work is clearly not on the same empyrean plane. But the reason is not far to seek: Mozart composed the work on commission not for himself or any other virtuoso but for three lady amateurs who were a mother and two daughters. The composer was, of course, not concerned here with depths of emotion or heights of eloquence; he simply wanted to write something pleasant and charming, something that would give delight to the performers themselves and to their guests. In that, he surely succeeded, for this concerto is as *galant* as anything Mozart ever

composed. As Voltaire said, "Being *galant*, in general, means seeking to please." In music this meant writing simple melodies of charming grace, lightly accompanied.

The performers were the Countess Lodron (a sister of Mozart's employer, Archbishop Colloredo) and her two daughters, Louise and Josepha, both of them students of Mozart's. If we assume that mother played the first piano part and the two daughters the second and third respectively, we can judge that Josepha was distinctly the weakest pianist, since Mozart carefully wrote a part for her with fewer technical difficulties. Indeed, he later rewrote the three piano parts for two pianos without losing anything essential. In this form he performed the concerto in Salzburg and Mannheim.

A Bach concerto for three keyboard instruments would be highly contrapuntal, but Mozart's concerto is almost devoid of counterpoint. Tastes had changed drastically in a half century, especially among the noble patrons whom Mozart was attempting to please. Delicacy, charm, grace, and tunefulness were of prime importance. The opening Allegro and the closing Rondo in minuet tempo and style are purely *galant*. The slow movement, on the other hand, is expressive in a way that we know even from Mozart's greatest works, its passing chromaticisms embellishing the melodies with delicate sighs.

* * * * *

Mozart composed his "Paris" Symphony in the French capital during a concert tour in May and June 1778. The first performance took place at the Concerts Spirituels in Paris six days later; there was no conductor as such, the performance being directed from the concertmaster's place by the principal violinist Pierre Lahoussaye. The symphony is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, as well as timpani and strings.

Pre-Revolutionary Paris was the greatest musical center of Europe, and a success there meant a chance to win fame and fortune. Mozart had enjoyed a glorious success when he had appeared in Paris as a child prodigy. He returned in 1778—now twenty-two—as part of an extended concert tour designed to recall to the minds of fickle audiences the musician who had so delighted them not many years before. Alas, he discovered to his chagrin that a *former* prodigy has little drawing power. Worse still, he had



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to admit to himself that the music-loving aristocrats through whom he hoped to make a good deal of money giving lessons and private concerts were often unreliable when it came to paying their bills, and his experiences soured his views of the aristocracy.

But there was one place, at least, where Mozart achieved a signal success during his Parisian stay—in the orchestral series known as the Concerts Spirituels. The director, Jean Le Gros, invited Mozart to compose a symphony especially for one of its concerts. Le Gros had never performed a *sinfonia concertante* for four solo woodwinds and orchestra that Mozart had written shortly before (the work is now lost), but when the impresario requested a new symphony for performance on Corpus Christi (18 June), Mozart's reply was "Why not?" Le Gros: "Can I rely on this?" Mozart: "Oh yes, if I may rely with certainty on its being performed, and that it will not have the same fate as my *sinfonia concertante*."

Mozart clearly determined to write a symphony in accordance with French musical taste (which he regarded as generally very low) while at the same time turning out the best work of which he was capable. He reveled in the large orchestra, especially the fine woodwind section (it was the first time he had ever been able to include clarinets in a symphony), and he used the ensemble to brilliant effect. He followed the French taste in writing only three movements (omitting the minuet, a customary feature of Viennese symphonies) and in not calling for the repeat of entire sections. On 12 June Mozart reported to his father that the symphony was finished, adding his confident assertion that it would please "the few intelligent French people who may be there—and as for the stupid ones, I shall not consider it a great misfortune if they are not pleased."

He noted that he had taken special pains in one area that was *de rigueur:* "I have been careful not to neglect *le premier coup d'archet*." Mozart had been warned—and had no doubt heard for himself in various concerts—that Paris expected every symphony to begin with *le premier coup d'archet* (literally, "the first stroke of the bow")—a powerful tutti passage, often in unison, featuring an energetic downbow on all the

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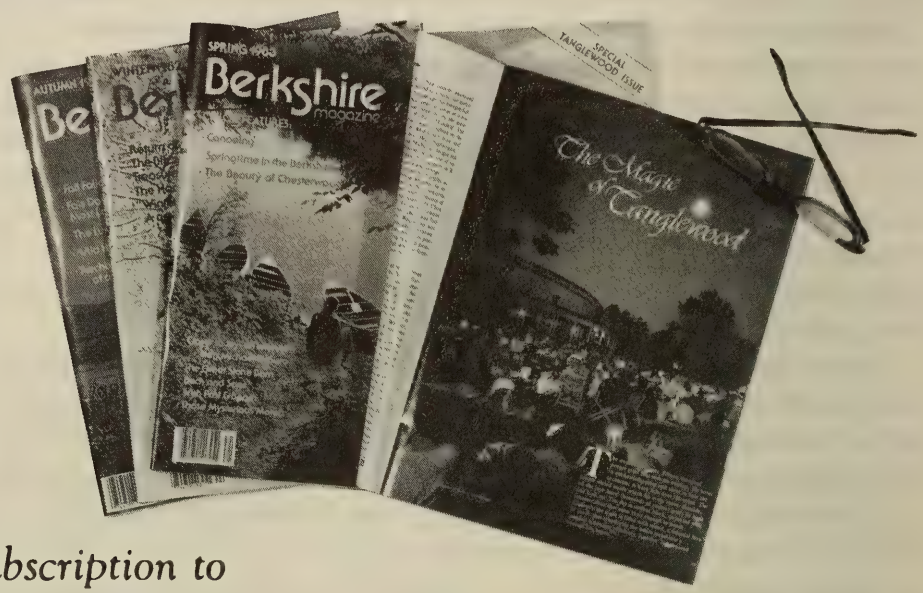
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stringed instruments. "What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places. It is really too much of a joke." Yet, even while bowing to popular taste, Mozart had his own fun with the *coup d'archet* in the first movement of his symphony, and turned a convention on its ear to the delight of the connoisseurs in the audience.

Leopold Mozart's opinion of French taste was no higher than his son's. He wrote to Paris on 29 June (after the premiere but before he had received any word about it), "I hope that Wolfgang's symphony for the Concerts Spirituels was a success. To judge by the Stamitz symphonies which have been engraved in Paris, the Parisians must be fond of noisy music." When Leopold wrote this letter, he did not know that his wife was mortally ill in Paris; she died late on the afternoon of 3 July. Wolfgang could not bring himself to break the news directly to his father; instead that very night he wrote a long letter designed to prepare him for the worst, by informing Leopold that his wife was seriously ill. But this news, grave though it was, was in part camouflaged by light banter with which Wolfgang ended his letter. When he finished it, though, he wrote another letter to a friend in Salzburg, an Abbé Bullinger, informing him of the true state of affairs so that he could be available to console Leopold when he heard the worst.

The dolorous letter of 3 July gives our only direct report of the Parisian reaction to Mozart's new symphony ("It was . . . performed with great applause, and I hear, too, that there was a notice about it in the *Courier de l'Europe*,—so it has given great satisfaction . . ."). Wolfgang's account is filled with absorbing and even humorous detail, which makes it hard to remember that he wrote it sitting by his mother's deathbed. But, then, the whole letter is essentially an act for his father's benefit.

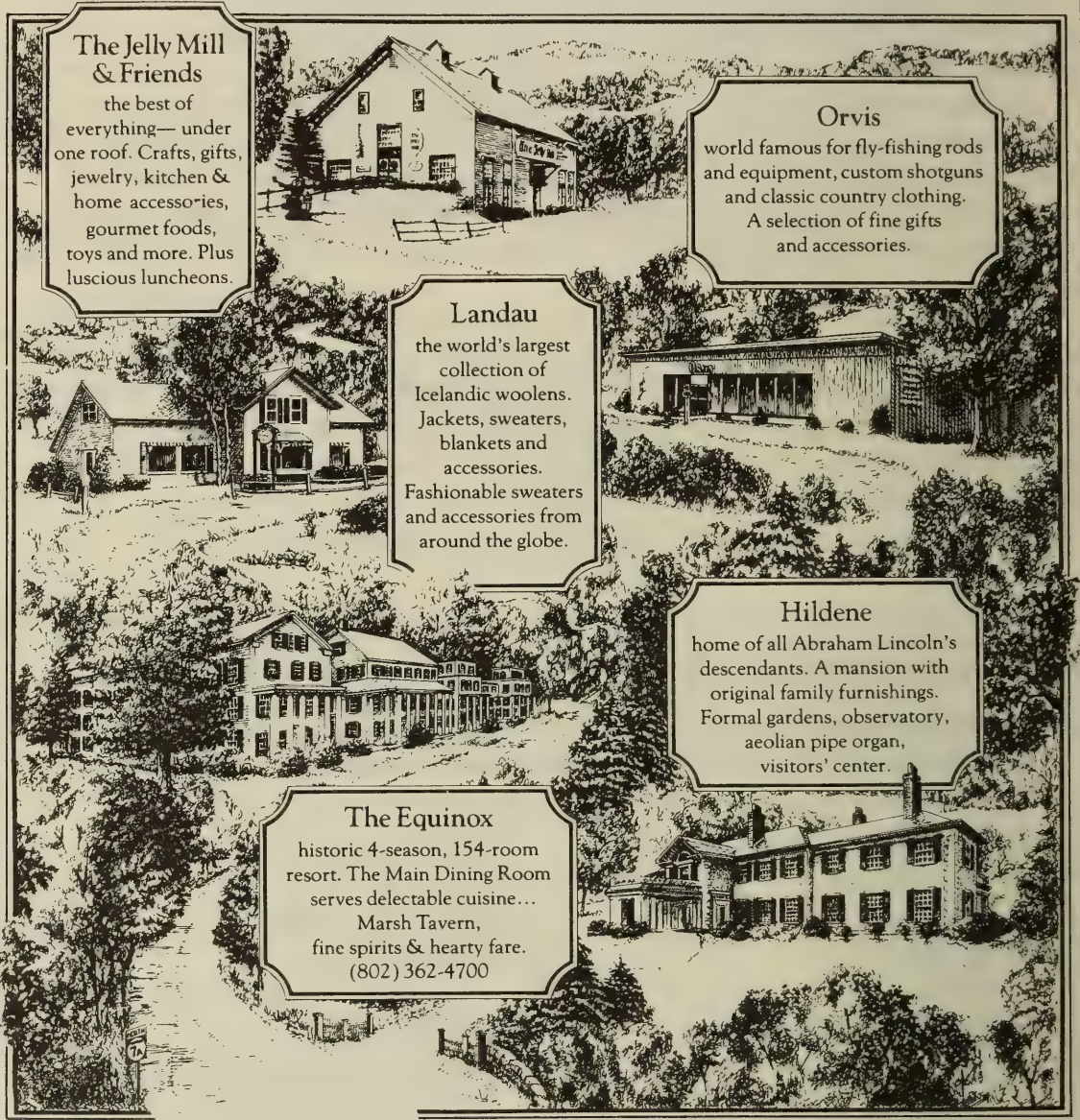
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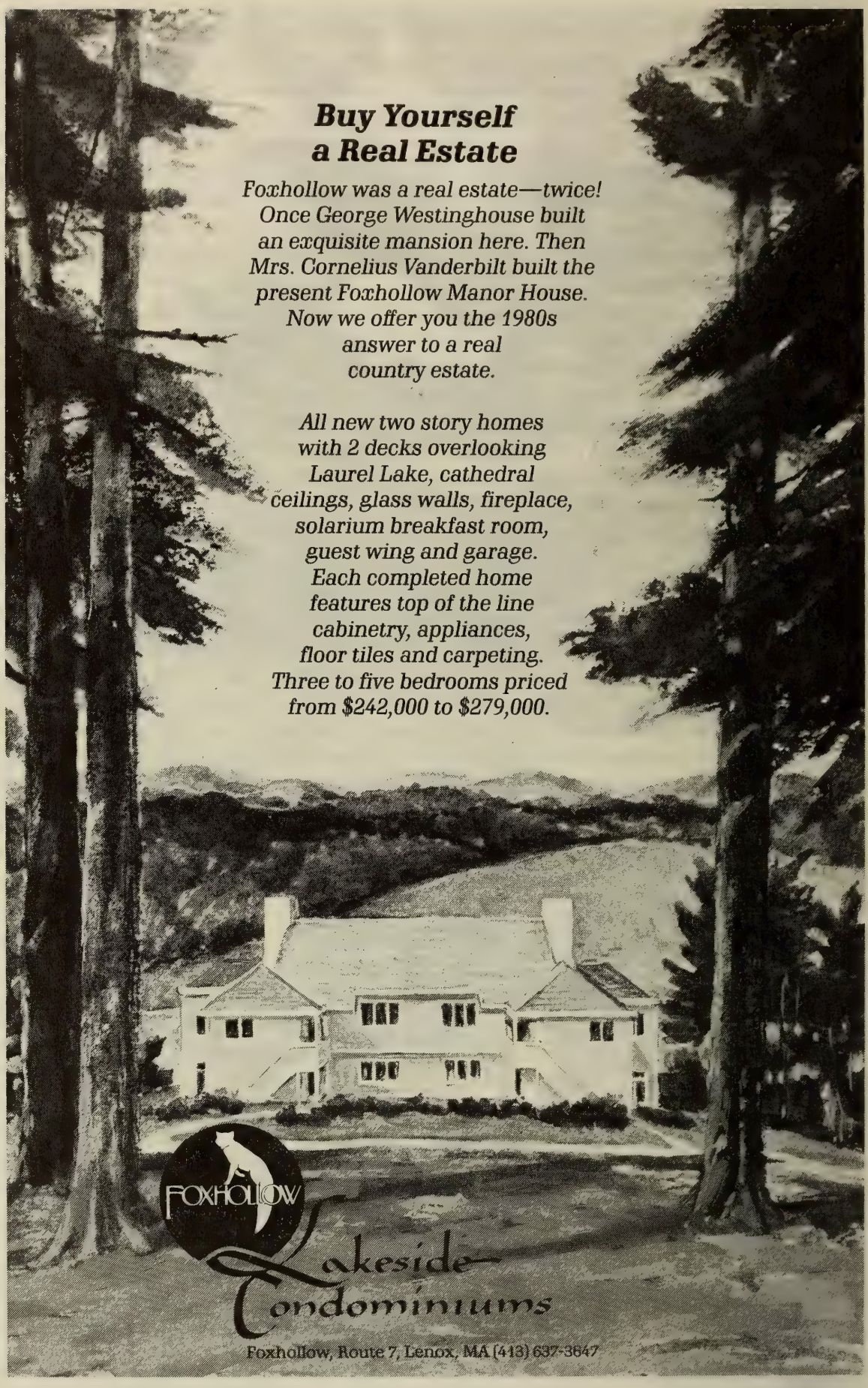
The opening Allegro assai gave the Parisians plenty of *coup d'archet* for their money. As expected, the entire symphony begins with a series of repeated chords on the stereotyped rhythmic pattern that signaled the very notion of "symphony" to a Parisian audience. But after the opening bars, the audience had no reason to expect to hear the *premier coup d'archet* for the rest of the work. It had served its primary purpose in getting the symphony started and shushing the audience. But Mozart playfully filled the entire movement with references to that opening gesture, so that it is never absent long: a brilliant demonstration that even the most hackneyed stereotype can become a fresh, new idea in the hands of a genius. And the Parisian audience, to its credit, recognized this fact.

The Andante also found favor during the performance, especially with knowledgeable musicians, though Le Gros felt that it was too complex to win real public approval. Mozart therefore composed a second Andante. His final judgment was "Each is good in its own way—for each has a different character. But the last pleases me even more." The two Andantes for this movement survive, one in Mozart's autograph score, the other in a printed edition of the parts published by Sieber in Paris. The one almost always performed is the manuscript version, which most people believe to be Mozart's later Andante, though there is still some dispute on this point. In any case, we have the composer's word that he considered both slow movements to be worthy.

The last movement is another of Mozart's delicious jokes on the Paris audience. He had noticed that last movements also started *forte* (if only to hush the conversation that followed the applause between movements). But he caught the audience off-guard with a rushing figure in the second violins followed by a gentle, off-the-beat sigh in the first violins, while no one else plays. The gambit worked: "the audience, as I expected, said 'hush' at the soft beginning, and when they heard the *forte*, began at once to clap their hands." Even more daring was the second theme, a fugato which must have struck the pleasure-loving Parisians as frightfully learned—yet Mozart wears his contrapuntal learning so lightly that we never for an instant lose our admiration of his sense of timing. Clearly the *Paris* Symphony is one of those fortunate works that perfectly gauges its audience's ability to follow. We still delight in Mozart's wit and quicksilver brilliance as did the Parisians at the Concerts Spirituels performance in 1778.

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Michael Tilson Thomas



Born and trained in America, Michael Tilson Thomas has an international career as a conductor and pianist. He regularly conducts such major United States orchestras as the Chicago, Boston, Pittsburgh, and San Francisco symphonies; in Europe he conducts the Philharmonia and the English Chamber Orchestra in London, the Vienna Symphony, the Berlin Philharmonic, and Amsterdam's Concertgebouw, as well as the Israel Philharmonic. Most recently, Mr. Tilson Thomas was appointed principal conductor and music director for the Great Woods Center for the Performing Arts in Mansfield, Massachusetts, as well as artistic director of the Great Woods Summer Institute. Born in Los Angeles, Mr. Tilson Thomas represents the third generation of his family to have followed theatrical and artistic careers. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish theater in America and were its principal stars. His father, Ted Thomas, was a member of the Mercury Theatre Company before moving to Los Angeles, where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures. Mr. Tilson Thomas started playing the piano at the age of five. A *summa cum laude* graduate of the University of Southern California, he studied conducting and composition with Ingolf Dahl and piano with John Crown. During his sophomore year he was appointed conductor of the Young Musicians Foundation Orchestra of Los Angeles, a post he was to hold for four years. During this period he was also assistant conductor and musical assistant at Bayreuth. In 1969, a year after winning the Koussevitzky Prize at Tanglewood, he was appointed assistant conductor of the Boston Symphony Orchestra. Less than a month later, he won national renown when he suddenly replaced the orchestra's ailing music director, William Steinberg, midway through a concert at Lincoln Center. He directed the Boston Symphony Orchestra in thirty-seven more concerts that season and was appointed its associate conductor, remaining with the Boston Symphony until 1974, concurrently holding the title of music director of the Buffalo Philharmonic from 1971 to 1979. For six seasons, from 1971 to 1977, Mr. Tilson Thomas directed the nationally televised Young People's Concerts of the New York Philharmonic. From 1981 to 1985 he served as a principal guest conductor of the Los Angeles Philharmonic.

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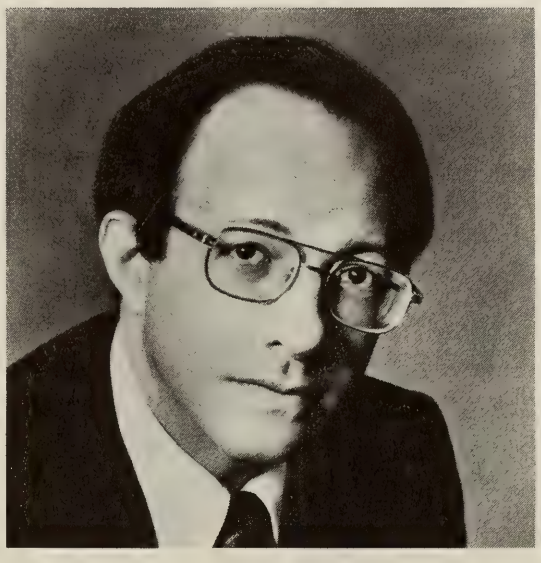
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numerous Grammy nominations and international awards for his recordings on that label and others. His CBS releases include critical editions of Charles Ives's Symphony No. 3 and Orchestral Set No. 2 with the Concertgebouw Orchestra, an all-Gershwin disc featuring the two Rhapsodies for piano and orchestra with the Los Angeles Philharmonic and himself as soloist, and a recent release of Steve Reich's *The Desert Music*, which he conducted at the Next Wave Festival at the Brooklyn Academy of Music. Recognized as a dynamic teacher, Mr. Tilson Thomas has been artistic director of the Los Angeles Philharmonic Institute, has given two series of music lecture/demonstrations at Carnegie Hall, and has appeared on the Great Conductors lecture series at the 92nd Street "Y." In opera, Mr. Tilson Thomas conducted the American premiere of the complete *Lulu* by Alban Berg at Santa Fe Opera in 1979. The following summer, he conducted a new production of Wagner's *Der fliegende Holländer* at the Orange Festival in France and Janáček's *The Cunning Little Vixen*. In May 1984 he made his Houston Grand Opera debut leading a new production of Beethoven's *Fidelio* starring Hildegard Behrens. Last summer at the Hollywood Bowl, he led a concert performance of Puccini's *La bohème* with Roberta Alexander, Richard Leech, and the Los Angeles Philharmonic Institute Orchestra. Mr. Tilson Thomas made his most recent guest conducting appearances with the Boston Symphony Orchestra at Tanglewood last summer.

Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned by and for him. His concert appearances throughout the United States, Europe, Asia, New Zealand, and Australia, as well as his many recordings, have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center.
Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

In August 1985, Mr. Kalish was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught there since 1968 and became Head of

Chamber Music and Keyboard Activities there in 1982. He is also Professor of Piano at the State University of New York at Stony Brook. Mr. Kalish gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works; he may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. In addition to his many appearances with the Boston Symphony Chamber Players in Boston and at Tanglewood, Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, Elliott Carter, and Mozart.

Malcolm Frager



One of the leading pianists of his generation, Malcolm Frager has performed in more than seventy foreign countries. His current schedule of nearly one hundred engagements includes concerts in Paris and a tour of Norway, Germany, and Switzerland, as well as appearances with the Philadelphia Orchestra and Riccardo Muti, the Pittsburgh Symphony and Herbert Blomstedt, and the Houston Symphony. Born in St. Louis in 1935, Malcolm Frager began studying the piano when he was four, gave his first recital at six, and made his orchestral debut at the age of ten, performing the Mozart G major concerto, K.453. At fourteen, he went to New York to continue his studies with Carl Friedberg, a pupil of Clara Schumann. A languages major and *magna cum laude* graduate of Columbia University, Mr. Frager has found his fluency in several languages to be an asset on his international tours. Winning first prize in both the Edgar M. Levintritt Competition in New York and the Queen Elisabeth of Belgium International Piano Competition in Brussels during the 1959-60 season launched his career; he is the only pianist ever to have won first prize in both competitions. Mr. Frager discovered the manuscript of the original orchestration of the Schumann A minor concerto in 1967 and hopes one day to publish it. He is also the first pianist to have performed the original version of the Tchaikovsky B-flat concerto since the beginning of the century. He has made numerous recordings, for the Angel, London, New World, RCA, and Telarc labels, the most recent of which is a digital recording of Chopin works for Telarc. Mr. Frager has performed regularly with the Boston Symphony since his initial appearances at Tanglewood in 1963.

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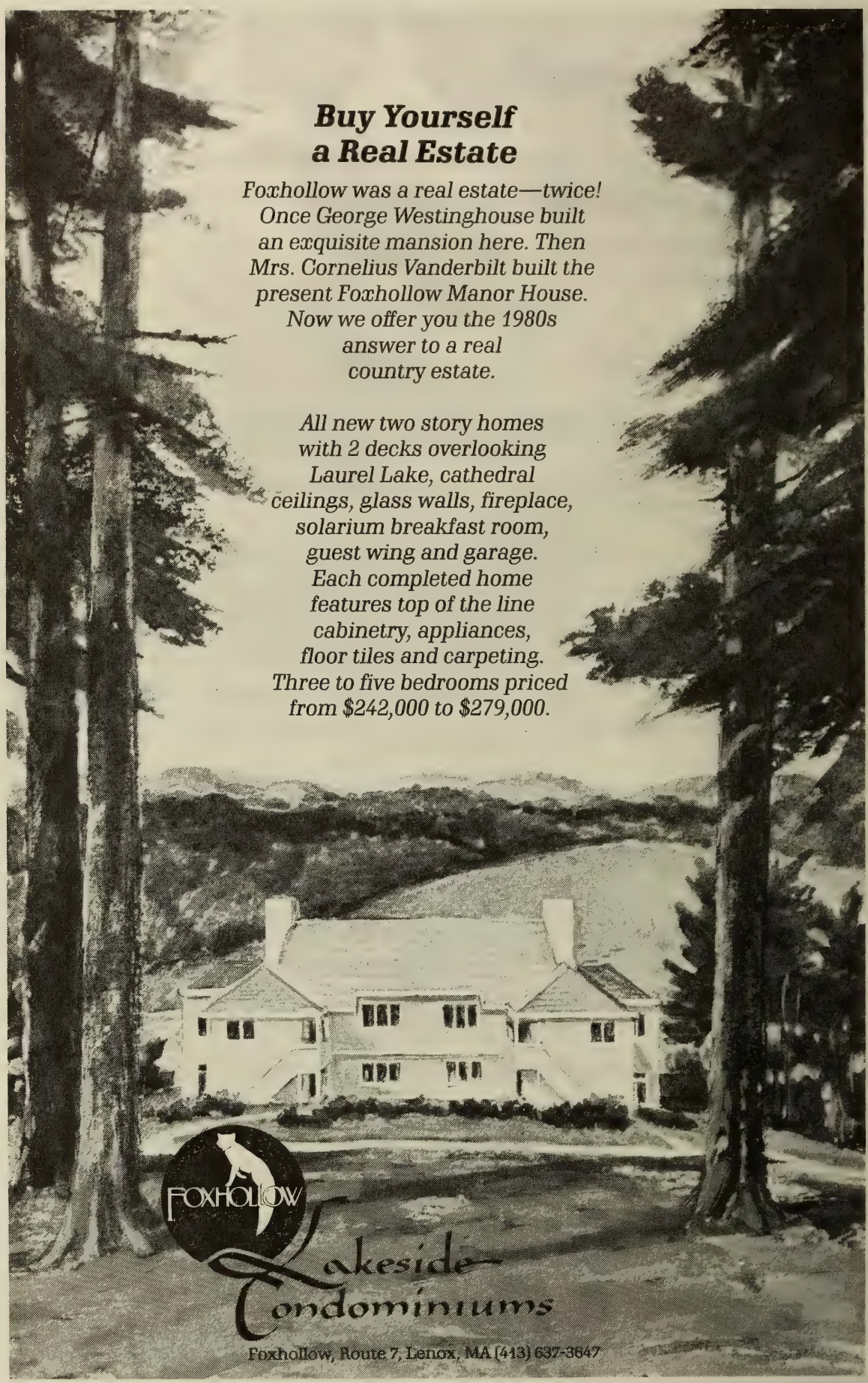
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NOTES

Felix Mendelssohn-Bartholdy
Overture, *The Hebrides* (*Fingal's Cave*), Opus 26

Jakob Ludwig Felix Mendelssohn was born in Hamburg, Germany, on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Solomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn completed the Hebrides *Overture in December 1831 and twice subjected it to revision. The final version is dated 20 June 1832, five weeks after the first performance, given on 14 May that year by the Philharmonic Society in London at Covent Garden. Apparently, Mendelssohn never made a final decision about the overture's title: he called it "The Hebrides" before its completion; entitled the first score "The Lonely Isle"; and had it played originally as "The Isles of Fingal." The printed parts of the first revision were given the title "Hebrides," but the published score of the final version was called "Fingal's Cave." The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

The twenty-year-old Mendelssohn visited Scotland in August 1829, following a successful engagement with the Philharmonic Society of London and in the company of his friend and traveling companion Karl Klingemann. On 7 August, the two visited Fingal's Cave, a tourist attraction on the southwest shore of Staffa, one of the Hebrides Islands off Scotland's west coast. On 10 August, Klingemann wrote from Glasgow that "the Highlands and the sea together brew nothing but whiskey, fog, and foul weather . . . Three days ago we were on our steamer . . . The lower the barometer fell, the higher the sea rose. It stretched its myriad tentacles ever more brutally and churned more and more," and he described Fingal's Cave with its basalt columns as





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resembling "the interior of an immense organ. It lies there alone, black, echoing, and entirely purposeless—the grey waste of the sea within and without it." Mendelssohn's own impression arrived home in the form of a twenty-two-measure musical sketch designed to convey "how amazingly the Hebrides affected [him]" and from which grew the opening of the *Fingal's Cave* Overture.

"I would gladly give all my works if I had succeeded in composing a piece like the *Hebrides* Overture," wrote Johannes Brahms. Richard Wagner, considerably more tolerant of Mendelssohn the composer than of Mendelssohn the conductor, viewed this overture as "one of the most beautiful works of music that we have," as the masterpiece of "a first-class landscape painter . . . There is a magnificent intellectual vision throughout, a fine sensibility; and the manifestations of both are reproduced with the greatest art." And Donald Francis Tovey wrote that, in this piece, "Mendelssohn was surely occupied chiefly with the unconscious digesting of his impressions of Hebridean scenery, the roar of the waves rolling into the cavern, the cries of sea-birds, and perhaps more than anything else, the radiant and telescopic clearness of the air when the mist is completely dissolved or not yet formed."

The overture's principal musical idea is a descending motive ripe for expansion and development, and the sense of space in this piece is suggested at once by the overlapping octaves in violins, clarinets, oboes, and flutes; the initial picture is completed by string tremolos and rustling woodwinds as the seascape unfolds. The second theme—"quite the greatest melody Mendelssohn ever wrote," states Tovey—is as expansive as the initial idea is concise. Later in the piece there is room for fanfares and elemental outbursts, but also for the sort of "*staccato e leggiero*" motion typical of Mendelssohnian scherzos. The overture ends quietly, with as much sense of mystery and anticipation as at the beginning, and for the further spelling out of so much that is embodied in this work one may look to yet another of Mendelssohn's compositions, inspired by the same trip to Scotland in 1829, begun when work on the *Fingal's Cave* Overture was in progress, but not completed until twelve years later, in 1842—the *Scottish* Symphony.

—Marc Mandel

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Benjamin Britten
Diversions, for piano (left hand) and orchestra, Opus 21

Benjamin Britten was born in Lowestoft, Suffolk, England, on 22 November 1913 and died in Aldeburgh on 4 December 1976. He composed Diversions *in Maine during the summer of 1940 on a commission from Paul Wittgenstein, who gave the first performance in Philadelphia on 16 January 1942 with Eugene Ormandy conducting the Philadelphia Orchestra. In addition to the solo piano, the score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons and contrabassoon, alto saxophone, four horns, two trumpets, three trombones and tuba, timpani, percussion battery, harp, and strings.*

When the concert pianist Paul Wittgenstein lost his right arm in World War I, he made the best of the situation by commissioning a series of compositions for the left hand alone from composers like Ravel, Hindemith, Prokofiev, and Richard Strauss. When Britten received a commission from Wittgenstein, he was far younger and less well established than the other masters, but he had already begun to make quite a name for himself as an unusually gifted young English composer who could write for almost any combination of voices and instruments, and who was remarkably prolific. He had made a sensation at the 1937 Salzburg Festival with his *Variations on a Theme of Frank Bridge* for string orchestra, composed for the Boyd Neel Orchestra in the space of ten days when the organizers of the festival insisted that the concert include a world premiere or the booking would be cancelled. But his career did not seem to be developing in England, where reviews patronizingly referred to his work as "clever." In the spring of 1939 he decided to follow his friends W.H. Auden and Christopher Isherwood in emigrating to America. In this move he was joined by his friend, collaborator, and lifelong companion Peter Pears.

Britten's American years were important for a number of developments, personal and professional. He wrote several pieces here, including the Violin Concerto, the *Sinfonia da Requiem*, *Diversions*, and a folk opera called *Paul Bunyan* with a libretto by Auden. He made an important friend in Serge Koussevitzky, who, after a BSO performance of the *Sinfonia da Requiem*, asked him why a composer with such an obvious



dramatic flair did not compose an opera. Britten explained that he had no way of supporting himself during the extended period of composition that an opera would require; Koussevitzky replied soon after with cold cash—a commission from the Koussevitzky Foundation. The eventual result was *Peter Grimes*, which was given its American premiere in Tanglewood's Theatre-Concert Hall in 1946 under the direction of Leonard Bernstein. Perhaps the most important development of Britten's American years, though, was the realization that he really belonged in England, especially on the east coast that he had known as a boy. Soon after his talk with Koussevitzky, Britten and Pears sailed for home.

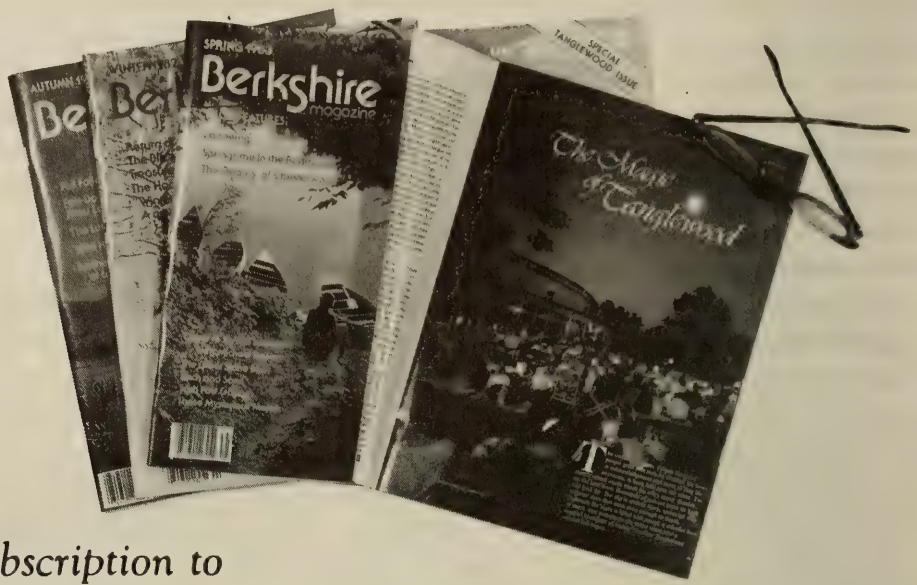
With the possible exception of the *Sinfonia da Requiem*, the works of Britten's American years have not been heard much in performance. *Paul Bunyan* was regarded as a flop at its first peformance in 1941, but a recent revival and publication have revealed qualities that were not recognized by many people at the time. *Diversions*, too, has not been much performed or recorded. And while it may not rank among Britten's weightiest masterpieces (the very title suggests that the composer considered it to be rather a lighter work—but where's the harm in that?), it is a characteristic and attractive piece that reveals many of the same strengths as the *Bridge* Variations. Indeed, the variation form may have been chosen to demonstrate those strengths. Britten had the gift of writing music of *character*, music that suggested a style or a person. It is the gift of the born operatic composer (which is, no doubt, why Koussevitzky encouraged him so). The *Bridge* Variations had demonstrated this talent brilliantly, presenting the theme in a great variety of manners. Similarly, *Diversions* offers many clever and subtle guises as the theme is presented in ten variations (an eleventh was dropped by the composer when he revised the score in 1951) and a finale.

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Britten commented, in a foreword to this score, that he had been attracted

> by the problems involved in writing a work for this particular medium, especially as I was well acquainted with and extremely enthusiastic about Mr. Wittengstein's skill in overcoming what seem to be insuperable difficulties. In no place in the work did I attempt to imitate a two-handed piano technique, but concentrated on exploiting and emphasizing the single line approach.

The score is filled with delightful Brittenisms, some that we can see (with the benefit of hindsight) as leading to important masterworks at a later date. The theme, for example, is based on a rising series of fifths (heard first in the orchestra over a pedal C in the basses); this conjures up an unmistakable hint of the main theme from *The Turn of the Screw* of 1954, and as in that masterful little opera, it offers the composer a remarkable flexibility of treatment. The headings that the composer provided for each of the variations provide a sufficiently clear indication of the musical character from section to section.

—S.L.

Richard Strauss
Ein Heldenleben (*A Heroic Life*), Tone poem, Opus 40

Richard Georg Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He started to sketch Ein Heldenleben *in the spring of 1897 and completed the score on 1 December 1898. On 23 December he began to rewrite the ending and composed what are now the final twenty-five measures, the date of definite completion being 27 December 1898. Strauss himself conducted the first performance at one of the Frankfurt Museum concerts on 3 March 1899. The score, which is dedicated to Willem Mengelberg and the Orchestra of the Amsterdam Concertgebouw, calls for three flutes and piccolo, four oboes (fourth doubling English horn), high clarinet in E-flat, two clarinets in B-flat, bass clarinet, three bassoons and contrabassoon, eight horns, five trumpets, three trombones, tenor tuba, bass tuba, timpani, tam-tam, cymbals, snare drum, tenor drum, bass drum, two harps, and strings, including a prominent part for solo violin.*

Seventy-eight years separate Strauss's first composition and his last. The first was a *Schneider-Polka*, a Tailors' Polka, which the six-and-a-half-year-old boy could play at the piano—he had after all been taking lessons for two years—but which his father had to write down for him. The last was a setting for soprano and orchestra of Hermann Hesse's poem *September*, one of the Four Last Songs, music in which inspiration was as intensely present as ever in his life. He did not write many more polkas, though *September* is the last in a long series of songs. For almost forty years, Strauss devoted most of his energies to opera, though he was a man of forty-one at the premiere of *Salome*, his first success in that risky world. He had completed an opera called *Guntram* as early as 1893, but it disappeared from the stage almost immediately. Altogether, the *Guntram* experience cost Strauss a lot of headaches, both in Weimar, where he was conductor from 1889 to 1894, and later in Munich, his next way-station. His happiest association was his engagement during the rehearsal period and his marriage four months later to his pupil Pauline de Ahna, who took the principal female role. Pauline plays an important part in *Ein Heldenleben* as well as in such works as the *Symphonia Domestica* and the opera *Intermezzo*; the sound and the memory of her luminous soprano inform countless pages in his opera scores and songs; and in

another of the 1948 songs, the setting of Eichendorff's *Im Abendrot* (*In the Sunset Glow*), Strauss built a wondrously moving monument to their enduring devotion.

After *Guntram*, at any rate, he returned to a path he had already explored for a half dozen years, that of the orchestral tone poem. Reared in a conservative, classical tradition, having just arrived at Brahms by way of Mendelssohn, Chopin, and Schumann, the twenty-one-year-old Strauss had fallen under the thrall of a much older composer and violinist, Alexander Ritter, who made it his task to convert his young friend to the "music of the future" of Liszt and Wagner. Strauss's first and still somewhat tentative compositional response was the pictorial symphonic fantasy, *Aus Italien* (*From Italy*), which he performed with considerable success in Munich in March 1888. But if *Aus Italien* was still tied to the old tradition to at least some degree, the next work, *Don Juan*, completed in September 1888, represented total commitment to the "future." Moreover, Strauss spent the following summer as coach and general dogsbody at Bayreuth. Still only twenty-four, Strauss had made, in *Don Juan*, a work of astonishing verve, assurance, and originality, and, even allowing for the interruption to complete *Guntram*, the series of tone poems was continued at high speed and with the most vigorous invention: *Tod und Verklärung* (*Death and Transfiguration*) in 1889, the revised and definitive edition of *Macbeth* in 1891, *Till Eulenspiegel* in 1895, *Also sprach Zarathustra* (*Thus Spoke Zarathustra*) in 1896, *Don Quixote* in 1897, and *Ein Heldenleben* in 1898. Two postscripts follow at some distance—the *Symphonia Domestica* in 1904 and the *Alpensinfonie* (*Alpine Symphony*) in 1914—but the period of intense concentration on the genre comes to an end with *Heldenleben*.

All this time, Strauss had been making a name for himself as a conductor. He had made his debut in 1884, leading his Suite for Winds, Opus 4, without benefit of a rehearsal. A valuable apprenticeship at Meiningen with Hans von Bülow was followed by an appointment as third conductor at the Munich Opera. From there he had

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gone to Weimar and then back to Munich, where he now shared the number-one spot with Hermann Levi. Each time Strauss had ended up frustrated, bored, in some way dissatisfied. The year 1898 at last brought liberation from a trying situation in Munich in the form of a ten-year contract as principal conductor at the Court Opera in Berlin. He had had a previous and unhappy experience in the Prussian and Imperial capital, when after only one season with the Berlin Philharmonic he had been replaced by a former Boston Symphony conductor, Arthur Nikisch. This time he shared the principal conductorship with a future Boston Symphony conductor, Karl Muck. But now Strauss faced Berlin with confidence—rightly so, as it turned out—and most of the score of *Ein Heldenleben*, begun in Munich, continued in the country at Marquartstein, and completed in Berlin, was written in sky-high spirits.

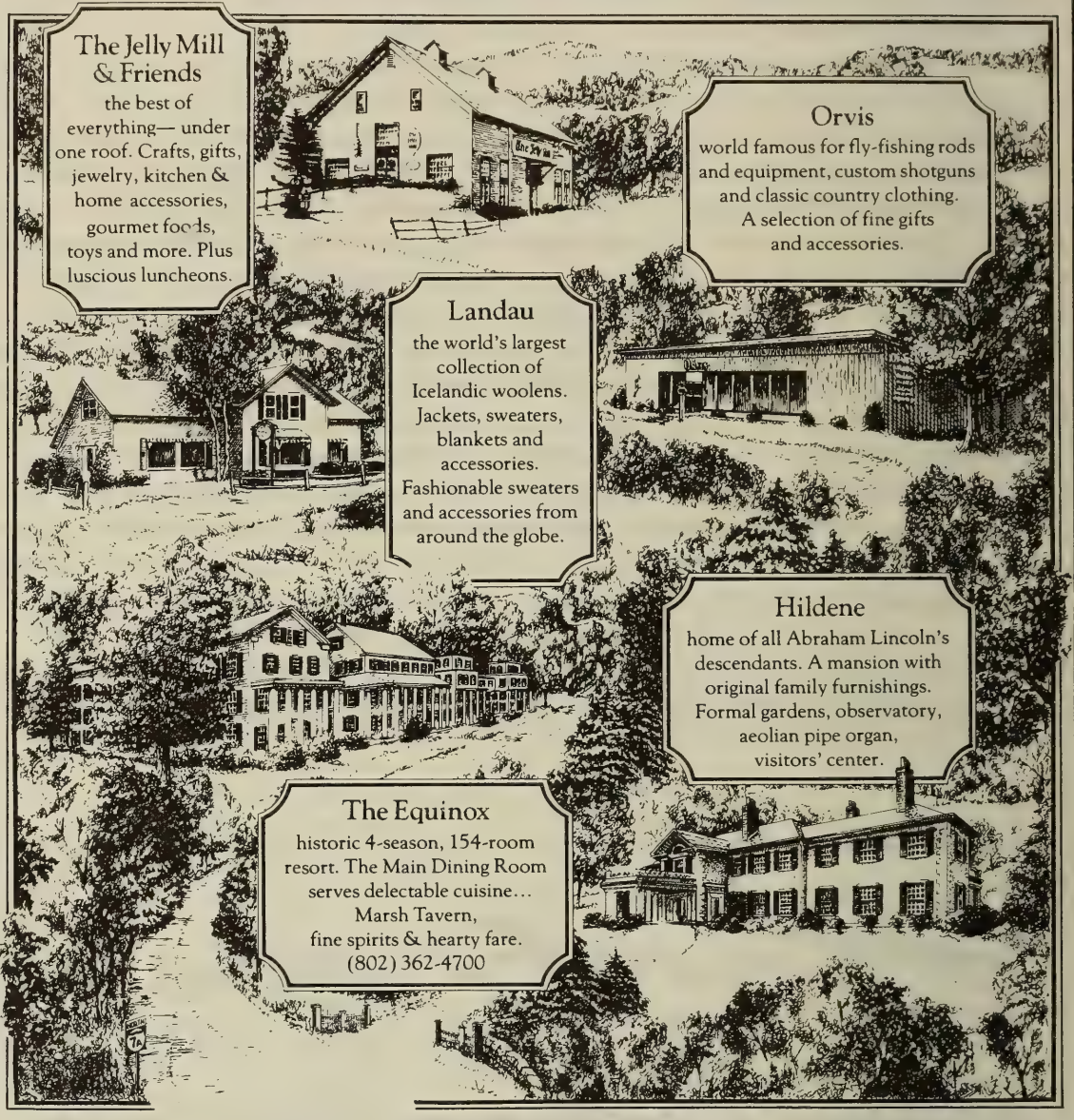
Early in 1897, Strauss was busy conducting Wagner and Mozart in Munich and taking his melodrama *Enoch Arden* on tour with the actor Ernst von Possart. He was composing choruses on texts by Rückert and Schiller, but on 16 April he was able to note that the symphonic poem *Held und Welt* (*Hero and World*) was beginning to take shape. "And with it," he adds, "*Don Quixote* as satyr-play," that is to say, as comic pendant. The two works remained associated in his mind: he worked the two scores simultaneously for several months and always felt that together they made a superb concert program. By summer's end, however, he found himself concentrating exclusively on *Don Quixote*, and he brought that score to completion on 29 December 1897 at 11:42 a.m. The other project variously referred to as *Heldenleben*, *Held und Welt*, *Heroische Sinfonie*, and even *Eroica*, was completed in short score on 30 July 1898—the date, Strauss registered in his journal, of "the great Bismarck's" dismissal by the young Kaiser Wilhelm. Three days later, Strauss began work on the full score, and this, as already noted, he finished on 1 December, subjecting the end to a striking revision in the last days of that month.

"*Ein Heldenleben*" is usually, and not incorrectly, translated as "A *Hero's Life*"; argument, however, could be made that "A *Heroic* Life" comes even closer. That, in any event, brings us to the troublesome question of extramusical meaning or content. First of all, Strauss was—obviously—aware of the *Eroica* connection and of its dan-



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gers. On 23 July 1898, we find him writing to a friend: "Since Beethoven's *Eroica* is so unpopular with conductors and thus rarely performed nowadays, I am now, in order to meet what is clearly an urgent need, composing a big tone poem with the title *Heldenleben* (to be sure, without a funeral march, but still in E-flat major and with very many horns, which are, after all, stamped with heroism)."

But who is the hero? Two details point to Strauss himself. He authorized his old school friend Friedrich Rösch and the critic Wilhelm Klatte to supply, for the premiere, a detailed scenario in six sections. One of these is called "The Hero's Companion" and it is, by the composer's admission to Romain Rolland and others, a portrait of Pauline Strauss; another is called "The Hero's Works of Peace" and it is woven from quotations of earlier Strauss scores. "Of course I haven't taken part in any battles," wrote Strauss to his publisher half a century later, "but the only way I could express works of peace was through themes of my own." He was and remained ambivalent on this subject, being irritated by requests for "programs" but supplying them anyway (or allowing someone else to); insisting that music's business was to say only those things that music could uniquely say, but also that art with no human content was no art; and often—as in the case of *Heldenleben*—making elaborate verbal sketches before he was ready to jot down musical ideas. "Why," he asked in one of his last notebook entries, "why does no one see the new element in my compositions, how in them—as otherwise only in Beethoven—the man is visible in the work?" A passage from a letter to Romain Rolland at the time of the Paris premiere of the *Domestica* in 1906 seems to sum up his feelings (at least to the extent that they allow themselves to be summed up):

> For me, the poetic program is nothing more than the formative stimulus both for the expression and the purely musical development of my feelings, not, as you think, a mere *musical description* of certain of life's events. That, after all, would be completely against the spirit of music. But, for music not to lose itself in total arbitrariness or dissolve somehow into the boundless, it has need of



Richard Strauss and his father

certain boundaries, and a program can provide such bounds. An analytical program isn't meant to be more than a kind of handhold for the listener. Whoever is interested in it, let him use it. Anyone who really knows how to listen to music probably doesn't need it anyway. I'll be glad to follow your advice and supply no program for Paris. But do you really think that the Paris audience is ready to listen without signposts to a forty-five-minute symphony?

The first large section of the work, swaggering, sweet, impassioned, grandiloquent, sumptuously scored, depicts **The Hero** in his changing aspects and moods.

A grand preparatory gesture, followed by expectant silence, leads to a drastically different music, sharp, prickly, disjunct, dissonant. The directions to the performers say things like "cutting and pointed," "snarling" (the oboe), "hissing" (the pianissimo cymbals). Underneath all this nastiness, the tubas make a stubborn and pedantic pronouncement on the subject of that grammatic solecism in music called "parallel fifths." This is the scene of **The Hero's Adversaries**, the grudgers and the fault-finders. Strauss was convinced that some of the Berlin critics recognized themselves as the target of this portrait and the composer as The Hero, which, he remarked, was "only partially applicable." The Hero's theme, on its next appearance, is much darkened.

One violin detaches itself from the others to unfold the vivid portrait of Pauline. "She is very complicated," Strauss told Romain Rolland, "*très femme*, a little perverse, a bit of a coquette, never the same twice, different each minute from what she was a minute earlier. At the beginning, the hero follows her lead, picking up the pitch she has just sung, but she escapes farther and farther. Finally he says, 'All right, go. I'm staying here,' and he withdraws into his thoughts, his own key. But then she goes after him." Gay, flippant, tender, a little sentimental, exuberantly playful, gracious,

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emotional, angry, nagging, loving—these are some of the directions to the violinist in this scene of **The Hero's Companion**.

The single violin is again absorbed into the orchestral mass and we hear love music, as lush as only Strauss could make it. Briefly, the adversaries disturb the idyll, but their cackling is heard as though from a distance. But the hero must go into battle to vanquish them. Trumpets summon him, introducing that immense canvas, **The Hero's Battlefield**. The hero returns in triumph, or, in musical terms, there is a recapitulation as clear and as formal as the most ardent classicist could wish.

The music becomes more quiet and we have arrived at one of the most remarkable sections of the score, **The Hero's Works of Peace**. Alfred Orel recalled how Strauss, when accompanying song recitals, used to build bridges from one song to the next by playing—almost inaudibly—passages from his operas, passages that would turn out to be closely related to the song they prepared. Here Strauss weaves a texture both dense and delicate as he combines music from *Don Juan*, *Also sprach Zarathustra*, *Tod und Verklärung*, *Don Quixote*, *Macbeth*, and the song *Traum durch die Dämmerung* (*Dreaming at Twilight*). Where Charles Ives delighted in the stubborn unblendingness of his tissues of quotations, Strauss's pleasure is to form all these diverse materials into one coherent whole. The episode is one of Strauss's orchestral miracles, richly blended,yet a constantly astonishing, shifting kaleidoscopic play of luminescent textures and colors.

Even now, the adversaries are not silenced. The hero rages, but his passion gives way to renunciation (and this is very unlike the real Richard Strauss indeed). The final section is called **The Hero's Escape from the World and Completion**. The hero retires—to Switzerland, on the evidence of the English horn—and, after final recollections of his battling and his loving self, the music subsides in profound serenity. This, in the original version, was undisturbed through the pianissimo close with violins, timpani, and a single horn. Strauss's friend Rösch, so the story goes, protested: "Richard, another pianissimo ending! People won't believe that you even know how to end forte!!" So he called for pen and paper and . . . The dates and other details of that charming story unfortunately don't quite mesh; we do know, however, that Strauss did reconsider and that in the few days between Christmas and the New Year he composed the present ending with its rich mystery and fascinating ambiguity, an ending of marvelously individual sonority and one that at least touches fortissimo.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Leon Fleisher



This summer is Leon Fleisher's second season as Artistic Director of the Tanglewood Music Center, where he was named Artistic Director-Designate in 1985. Born in San Francisco, Leon Fleisher began playing the piano when he was four and was accepted as a pupil of Artur Schnabel when he was nine. At sixteen, he made an historic Carnegie Hall debut performing the Brahms First Piano Concerto with Pierre Monteux and the New York Philharmonic, and in 1952 he became the first American to win a major European competition, receiving first prize in the prestigious Queen Elisabeth of Belgium International Competition. For the next dozen years he performed constantly throughout the world. He was the favorite collaborator of George Szell, and their recordings of the five Beethoven concertos are still considered definitive. In 1959, Mr. Fleisher was named by the Ford Foundation as one of the "ten top U.S. concert artists representing America's musical resources at their highest level." At the height of his career during the 1964-65 season, he performed twenty-two concerts in New York alone and was about to tour the Soviet Union with Szell and the Cleveland Orchestra. It was at this time that he arrived at the most difficult decision of his life: not only to cancel the tour, but to withdraw from concertizing. A muscular problem in his right hand and forearm had made it increasingly difficult and finally too painful to play the piano.

In the ensuing years, Mr. Fleisher maintained an active schedule of musical activities. Since 1959, he has held the Andrew W. Mellon Chair at the Peabody Conservatory of Music. With his former student Dina Koston he co-founded the Theatre Chamber Players of the Kennedy Center in 1967. In 1970 he became music director of the Annapolis Symphony, a post he later relinquished due to other commitments. That summer he made his New York conducting debut at the Mostly Mozart Festival, and he was associate conductor of the Baltimore Symphony for five years beginning in 1973. He has also conducted the orchestras of Boston, Pittsburgh, Cleveland, San Francisco, Vancouver, and Brussels, among others. He has made regular appearances in chamber music and with orchestras performing the left-hand piano literature, and he has served on the juries of the most important international competitions. In September 1982 he began serving as adjunct professor at the University of Michigan, Ann Arbor. Meanwhile, by carefully adhering to the instructions of his doctors, Mr. Fleisher was encouraged to return to the standard two-handed repertory for a limited number of engagements. He accepted Sergiu Comissiona's invitation to perform Franck's Symphonic Variations



with the Baltimore Symphony Orchestra at the September 1982 gala opening of the orchestra's new Joseph Meyerhoff Symphony Hall; millions watched the live nationwide telecast of Mr. Fleisher's first public performance of the traditional piano literature in nearly twenty years. Since then, however, additional therapy has made it necessary for him to return to the left-hand repertory. Mr. Fleisher's 1985-86 season has included appearances with the Los Angeles Philharmonic, Toronto Symphony, St. Louis Symphony, Florida Symphony, Northeastern Pennsylvania Philharmonic, and the Greater Bridgeport Symphony; an engagement to conduct and perform as soloist with the Syracuse Symphony; a performance with the Vermeer Quartet under the auspices of Chamber Music Chicago; and a conducting appearance with the St. Luke's Chamber Ensemble at New York's Metropolitan Museum of Art. Between 1954 and 1962, Mr. Fleisher appeared with the Boston Symphony Orchestra to perform music of Brahms, Beethoven, Mozart, and Franck. His most recent appearance with the orchestra was at Tanglewood in 1984, in a performance of Ravel's Piano Concerto in D for the left hand.

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Sept. 28, Guarneri String Quartet
Oct. 5, Beaux Arts Trio

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JOHN WILLIAMS, *CONDUCTOR*

101st SEASON 1885-1986

For the benefit of the Boston Symphony Orchestra Pension Fund

Wednesday evening, July 9, 1986 at 8:30

JOHN WILLIAMS



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty-five films, including *Goodbye, Mr. Chips, Jaws,* the *Star Wars* trilogy, *Close Encounters of the Third Kind, Superman, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial), Indiana Jones and the Temple of Doom,* and, most recently, *Space Camp.* He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Mr. Williams recently completed the *Mission Theme* for NBC News and the Liberty Fanfare, commissioned by the Statue of Liberty-Ellis Island Foundation, Inc., for the unveiling of the Statue of Liberty on July 4. In June, the fanfare was given its world premiere performance and was recorded by the Boston Pops Orchestra on Philips records for later release.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space, Aisle Seat,* and *Boston Pops on Stage.* His collaboration with soprano Jessye Norman, entitled *With a Song in My Heart,* and *America, the Dream Goes On,* a collection of favorite Americana, were released last year under a continuing exclusive contract with Philips records. *Swing, Swing, Swing,* a collection of big band music, was released in the spring of 1986 and has already sold more than 50,000 copies.

In July 1985 Williams led the Pops on a fourteen-city national tour sponsored by the Signal Companies, Inc., in celebration of the Pops' 100th Birthday. Included were performances in New York's Central Park, at the Lincoln Memorial, and at the Blossom and Ravinia festivals. Williams has also appeared as guest conductor with several major orchestras, including London, Cleveland, and Philadelphia. In the past few years, he has received honorary degrees from such American colleges and universities as Berklee College of Music in Boston, Boston University, and the New England Conservatory of Music.

PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, July 9, 1986 at Tanglewood

Liberty Fanfare	Williams
Overture to *The School for Scandal*	Barber
Shaker Hymn from *Appalachian Spring*	Copland
A Lincoln Portrait WILLIAM WARFIELD, narrator	Copland

INTERMISSION

The Music of Kurt Weill Speak Low, from *One Touch of Venus* September Song, from *Knickerbocker Holiday* The Bilbao Song, from *Happy End* My Ship, from *Lady in the Dark* Mack the Knife, from *Threepenny Opera*	arr. Kostal
When You Wish Upon a Star, from *Pinocchio*	Harline-Mason
Come Fly With Me—A Tribute to Frank Sinatra Come Fly With Me—Call Me Irresponsible— I've Got You Under My Skin—My Way— My Kind of Town, Chicago Is—All the Way	arr. Stevens
Love Theme from *Out of Africa*	Barry-Reisman
I Love a Parade, from the Cotton Club Review *Rhythmania*	Arlen-Hayman

The Boston Symphony Pension Institution, established in 1903, is the oldest among the American symphony orchestras. During the past few years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their widows. Pension Institution income is derived from Pension Fund concerts, from open rehearsals in Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust, for which the members of the orchestra donate their services. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

The Boston Pops new music program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

John Williams and the Boston Pops Orchestra record exclusively for Philips Records.

Baldwin Piano

GUEST ARTIST



WILLIAM WARFIELD

Since his remarkable recital debut in New York's Town Hall on March 19, 1950, William Warfield has had a career of memorable achievements. Invited to tour Australia as an immediate result of his debut, he returned to the United States to star as Joe in MGM's classic 1951 film *Showboat*. Born in West Helena, Arkansas, on January 22, 1920, the eldest of five sons, William Warfield soon moved with his family to Rochester, New York, where he was a boy soprano in the church choir. His voice matured into a bass-baritone and during his senior year of high school, he went to the finals of the National Music Educators League competition and won first prize, which was a scholarship to the American music school of his choice. Mr. Warfield chose the Eastman School of Music, where he earned his bachelor's degree and, after four years of military service, returned for his master's. He then spent a year in the leading role of the national touring company of the Broadway hit *Call Me Mister*, followed by appearances on Broadway in *Set My People Free* and *Regina*. Perhaps his most celebrated stage role is that of Porgy in the acclaimed 1952 production of Gershwin's *Porgy and Bess*. Following its ten-week U.S. tour, the production was introduced to Europe by the Department of State, including performances in Vienna, Berlin, London, and Paris.

William Warfield has given countless concerts and recitals and has made numerous appearances with orchestra as soloist and as non-singing narrator. Among his frequent appearances in foreign countries have been six separate tours for the U.S. Department of State, more than any other American solo artist. The first American performer to tour the African continent, he has appeared at music festivals worldwide.

Having introduced in recital Aaron Copland's settings of old American songs, Mr. Warfield has sung them frequently with symphony orchestras, in several instances under the direction of the composer. Their recording of the work on CBS records has been a steady seller for twenty years. Mr. Warfield's other recordings, on the CBS, RCA, Capitol and MGM labels, include Lieder of Schumann and Brahms, two *Messiahs*, selections from *Showboat*, a Grammy-nominated recording of scenes from *Porgy and Bess*, and an album of sacred music. His narration of *A Lincoln Portrait* on a Mercury-Philips release won the 1984 Grammy award in the spoken-word category. Mr. Warfield was also acclaimed for his narration of the work with the New York Philharmonic under Leonard Bernstein during a bicentennial tour of American and European cities. In June, he narrated the work once again, during the fifth annual "Presidents at Pops" concert with John Williams and the Boston Pops Orchestra. The recipient of honorary doctorates from several American universities, William Warfield is Professor of Music at the University of Illinois, Champaign-Urbana.

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Thursday, 10 July at 8:30

BEAUX ARTS TRIO
Menahem Pressler, piano
Isidore Cohen, violin
Bernard Greenhouse, cello

MOZART — Trio in B-flat for piano, violin, and cello, K.502
- Allegro
- Larghetto
- Allegretto

IVES — Trio for piano, violin, and cello
- Andante moderato
- TSIAJ. Presto
- Moderato con moto

INTERMISSION

SCHUBERT — Trio No. 2 in E-flat for piano, violin, and cello, D.929
- Allegro
- Andante con moto
- Scherzando: Allegro moderato
- Allegro moderato

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Menahem Pressler plays the Steinway piano.

Notes

Mozart wrote five piano trios in his maturity, two of them in 1786, three in 1788. The second of the five, K.502 in B-flat, completed on 18 November 1786, ranks as one of the two finest in the genre (its only challenger for the title is the E major trio, K.542, composed in the short breathing space that Mozart took after the composition of the Symphony No. 39 and before Nos. 40 and 41). The medium of the piano trio was popular in Vienna, and since all five of these works lack dedications, we can perhaps assume that Mozart turned to the genre in part, at least, for its sales value. The piano trio grew out of the "accompanied sonata"—a keyboard work with optional parts for violin and cello doubling the top and bottom lines. Gradually the string parts were becoming more independent; the violin freed itself of keyboard domination earlier, while the cello tended to follow along with the bass line as the old Baroque continuo parts had done. But by the end of K.502 the strings challenge the piano fully with their independent parts.

Though this trio is thoroughly suited to chamber music, it seems to bear a certain affinity to Mozart's piano concertos, if only for the loving treatment of the principal instrument. In fact, K.502 could well be a sibling of the piano concerto K.450, which is also in B-flat: its first movement has the same kind of passing chromaticisms in the first theme, the Larghetto is as pensive and moving, and the closing rondo begins with a gesture straight out of the world of the piano concerto, with a phrase quietly introduced by the "soloist" and echoed, *forte*, by the "orchestra."

Charles Ives evidently started writing his trio during the sixth reunion of his Yale College class of 1898, since the sketch bears the memo "New Haven, June . . .'04." In

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any case the work encapsulates memories of his college days. He considered at one point providing the following title page for the piece: "Trio . . . Yalensia et Americana (Fancy Names)—Real name: Yankee jaws at Mr. Yale's School for nice bad boys!!" Though he composed the bulk of the work in 1904, Ives returned to it until 1911, touching up parts, especially the last movement. The two outer movements are the most traditional in the treatment of the medium and in the fact that the finale is a new version of a composition Ives had written as an undergraduate, a unison song called *The All-Enduring,* which the glee club refused to sing. The second movement, on the other hand, is an enormous fantasy-scherzo employing all kinds of musical ideas that would have been immediately recognized by a Yale student of the turn of the century (and many of them are familiar to this day), tunes ranging in character from "My old Kentucky home" to "There is a fountain filled with blood" to "Ta-ra-ra-boom-de-ay." Over this movement Ives wrote the letters TSIAJ, which stand for "This Scherzo Is A Joke," a pun on the meaning of the Italian word *"scherzo"* ("joke"). In 1948, fifty years after his graduation from Yale, Ives wrote to the pianist of the Baldwin-Wallace Faculty Trio, which had given the first public performance of the trio, with these explanatory comments: "The 1st movement recalled a rather short but serious talk, to those on the Yale fence, by an old professor of philosophy [sitting on the Yale fence was the special prerogative of sophomores]; the 2nd, the games and antics by the students on a holiday afternoon—and some of the tunes and songs of those days were suggested in this movement, sometimes in a rough way. The last movement was partly a remembrance of a Sunday service on the Campus which ended near the 'Rock of Ages.'"

Of **Schubert**'s two great piano trios, the first, in B-flat, has always been a mystery; we can be reasonably sure only that he composed it before the second, in E-flat. The manuscript (which might be dated or provide other evidence from the paper or handwriting) is lost, and there is no record of a performance in Schubert's lifetime nor of publication before 1836, eight years after his death. The E-flat trio is a different matter. Schubert began the composition in November 1827, and the piece soon had a public performance with some noted musicians: Schuppanzigh, the first violinist of the





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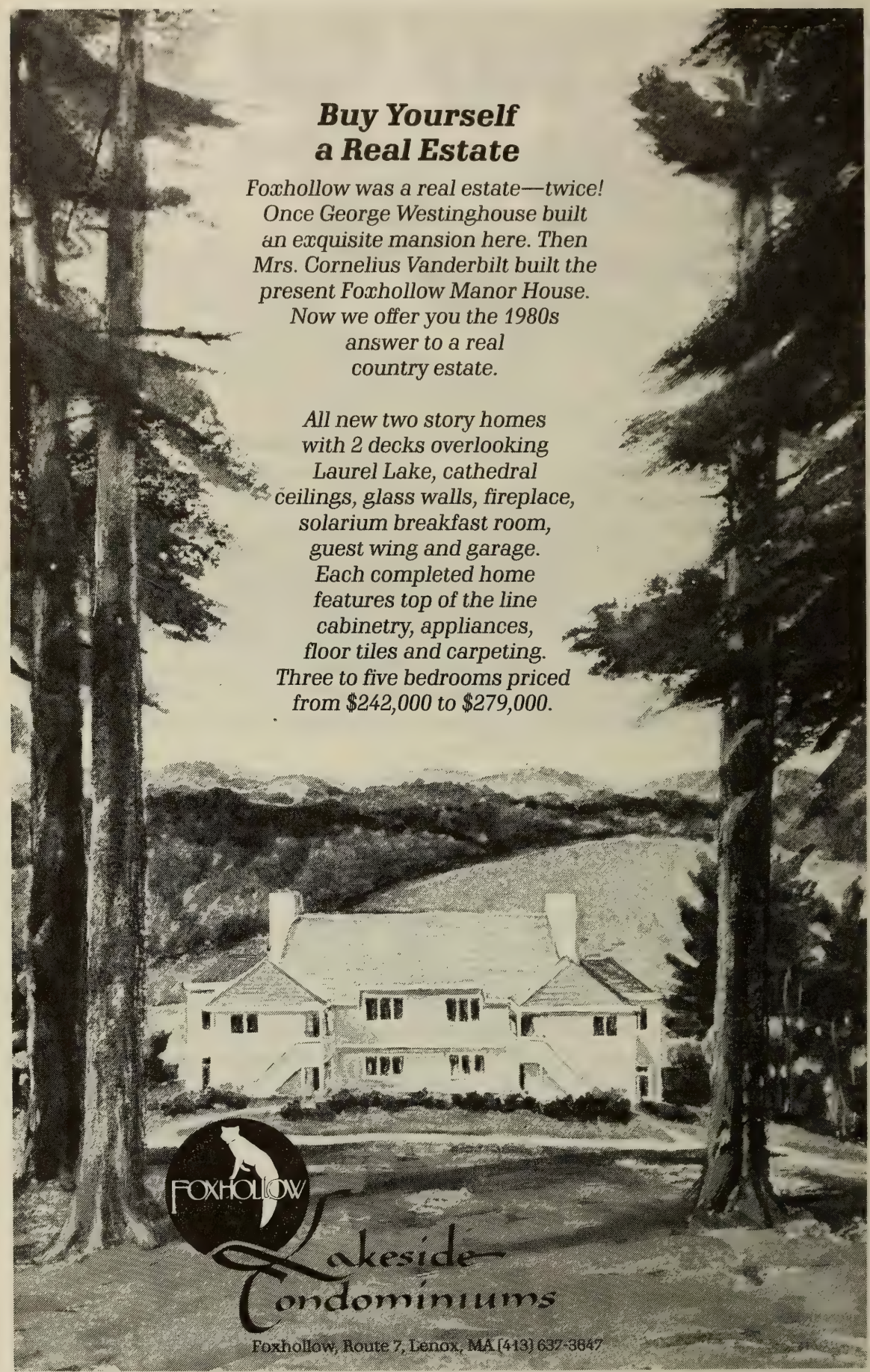
quartet that had premiered most of Beethoven's string quartets; the cellist of the same quartet; and the pianist Karl Maria von Bocklet, to whom Schubert had dedicated his D major piano sonata, D.850. (Even if we didn't know the names of the performers, the difficulty of the various parts—especially the brilliance of the piano and the exploiting of the cello's high range—would indicate that this was no work for mere drawing-room musicians.) Schubert was hoping at this time to extend his reputation beyond Vienna to other countries, and he had approached two prominent German publishers, Breitkopf & Härtel and H.A. Probst, both of Leipzig. Probst seemed more willing to provide the composer with a fee for his works, and Schubert urged that he accept the E-flat trio along with some other pieces. Probst was doubtful about the trio because of its length and difficulty (which meant that few people would be likely to buy it), but the composer was almost painfully determined to see it in print. Probst finally did bring out the trio, but if Schubert had the satisfaction of seeing it at all, it was only on his deathbed. It remained his one and only success in finding a non-Austrian publisher during his lifetime.

The opening Allegro begins with a stern unison motto figure that soon leads to a little neighbor-note pendant first heard in the cello, an idea whose significance grows throughout the exposition. The rich, mature Schubertian harmonic language takes us through B minor (where the piano presents a diffident little tune high up in octaves over pulsing strings) before settling onto the expected B-flat, where the neighbor-note figure from earlier in the movement takes new flight and grows ever more forceful. Soon this turns into yet another guise, a meltingly lyrical melody first heard in the violin, soon echoed in the piano. It is this last version of the idea that captures the composer's attention—to the exclusion of everything else—throughout the lengthy development. The rather sprawling character of this movement (and of the finale, too) may be due in part to Schubert's desire to make a splash of virtuosity in the public concert at which the trio was scheduled to be played.

The second movement is reputedly based on a Swedish folk song, though the source has never been identified. Schubert had the then-daring idea of bringing the tune back, against all expectation, in a particularly magical way during the last movement—there, as here, stated by the cello. The scherzo is a graceful and lively passage with a good deal of two-part canon, a reminder of the composer's determination to improve his counterpoint during his last months; it is followed by a peculiar thumping clog-dance of a Trio.

The finale extends to an extraordinary length, especially considering its unprepossessing start in a cheery little 6/8 tune, but there are surprises in store, including sudden changes to 2/2 time, especially for a C minor section of the exposition which moves back to 6/8 for the normal dominant material, and later a recollection of the second-movement theme in the cello, in long sustained notes, against a syncopated figure in the piano. Though the trio may be overextended in some respects, the richness of detail reveals the hand of the adventurous harmonist and the expressive melodist at every step.

—Steven Ledbetter


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Weekend Prelude

Friday, 11 July at 7

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

ALL-BRITTEN PROGRAM

Hymn to St. Cecilia, Opus 27

with Darnelle Scarbrough, soprano
Amy Aliapoulios, soprano
Alicia Cordell, mezzo-soprano
Walter Dixon, tenor
Dennis Bender, bass

A Ceremony of Carols, Opus 28

with Amy Aliapoulios, soprano
Alicia Cordell, mezzo-soprano
Ann Hobson Pilot, harp

A Hymn to the Virgin

with Darnelle Scarbrough, soprano
Alicia Cordell, mezzo-soprano
Walter Dixon, tenor
Dennis Bender, bass

Festival Te Deum, Opus 32

with Alicia Cordell, mezzo-soprano
James David Christie, organ

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Notes

It was while in his self-imposed American exile (1939-42) that Benjamin Britten realized the strength of his roots in English life and culture, especially the England of the eastern coast. This realization was turned to music most dramatically in the opera *Peter Grimes*, a subject that Britten had discovered in America. But even the music he composed on board the ship back to England marked a turning point in him, for he used that voyage to write two choral works, a setting of his friend Auden's *Hymn to St. Cecilia*, Opus 27, and the *Ceremony of Carols*, Opus 28, which set mostly anonymous poems of the fourteenth to sixteenth centuries.

Britten discovered and devoured the music of Henry Purcell at some point in the 1930s. He learned from the great Baroque composer how to set the English language in the most direct and effective way, and the results were evident in his operas, songs, and choral works for the rest of his life. During his American years, Britten had also written his first theater piece, an operetta called *Paul Bunyan* to a text by W.H. Auden, with whom Britten had worked on a number of film documentaries in the 1930s and whose poetry he had already set on more than one occasion. The study of Purcell, the experience of projecting a text musically in the theater, and the inspiration of Auden's dancing verse all combined about 1942 to lend a new directness and simplicity to Britten's setting of words. He had attempted a musical setting of Auden's poem **"Hymn to St. Cecilia"** while waiting for space on a ship to take him home to England, but he felt himself stuck and dropped the piece. Once aboard ship, however, he got unstuck, and rapidly finished one of his finest choral compositions, an evocation and celebration of the patron saint of music.

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opportunity to imitate violin, flute, drum, and trumpet, the work is not a stunt piece filled with madrigalian word-painting, but rather a rich study in choral line and texture. It is, as Michael Kennedy sums it up, "a hymn not so much to the sounds as to the soul of music."

Today we think of **"carol"** as referring only to songs sung at Christmas, but in Medieval England the carol was a form, songs in English or Latin with uniform stanzas beginning with a refrain (which might have a different shape) called the "burden," and which would be repeated between each stanza. The textual content was very wide-ranging, even explicitly secular, though most carols were about the Virgin or saints associated with Christmas.

Britten's "ceremony" assembles a selection of anonymous carol texts and sets them to original music—without attempting to quote such old tunes as may survive—for boys' voices with harp. (The set has often been performed by women's voices; there is also an arrangement for mixed voices, but it is not by the composer, and it loses much of the special character that the treble color gives the original piece.) Britten framed his work with a "Procession" (repeated as a "Recession") derived from the plainsong melody from the Vespers for Christmas Eve, using the original melody but adding an optional accompaniment for the harp, to be played in performances when the singers do not actually process and recess. The music is mostly dancelike in character, with only occasional use of counterpoint, but with evocative and lyrical setting of the words, poetically underlined by the harp part.

Britten's earliest surviving piece of church music, **A Hymn to the Virgin**, was written in 1930, when the young composer was seventeen, and revised four years later. It is, not surprisingly for a first work of this kind, strongly part of the Anglican tradition, setting a thirteenth-century anonymous text that the composer had found in the *Oxford Book of English Verse*. The poem alternates lines of English and Latin; Britten has set them so that the Latin words are sung by a second, smaller choir than the English words. His fluent choral writing has a gentle and innocent quality entirely suited to the text.

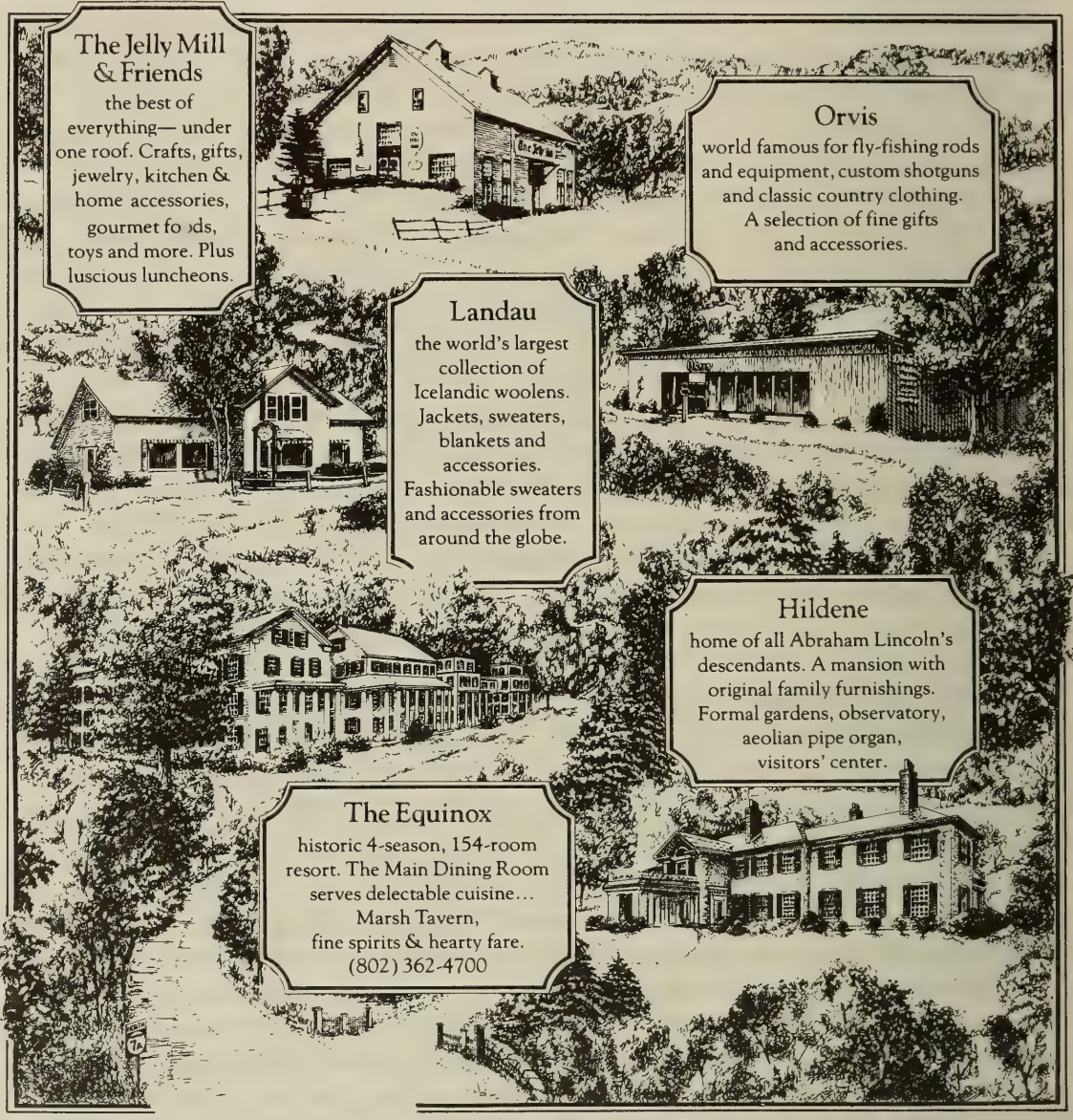
The **Te Deum** is traditionally a text employed for festive celebration. Britten was commissioned to write a piece for the centenary festival of the church of St. Mark's in Swindon. He composed this piece in November 1944 while hard at work on his first opera, *Peter Grimes*, and it was performed the following April. Since it was written for a church choir, the piece is somewhat less demanding technically than other choral works by Britten, but it nonetheless has its challenging elements. Britten was concerned to have the text declaimed in the natural rhythms of the English language, and he does this with frequent changes of meter (the first four bars of the chorus part are in 5/8, 7/8, 4/4, and 3/4); but the accompanying organ steadfastly retains its rock-firm chords in 3/4 time (until the words "Thou art the King of Glory"). After a contrasting middle section, the organ returns to that treatment when the soloist enters. The closing pages recall the start, but with solid rhythmic stability after the flexible opening.

—Steven Ledbetter

Texts begin on page 13.

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Hymn to St. Cecilia

I.

In a garden shady this holy lady
With reverent cadence and subtle psalm
Like a black swan as death came on
Poured forth her song in infinite calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

II.

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

III.

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

O cry created as the bow of sin
Is drawn across our trembling violin.

O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.

O bless the freedom that you never chose.

O trumpets that unguarded children blow
About the fortress of their inner foe.

O wear your tribulation like a rose.

Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

—W.H. Auden

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A Ceremony of Carols

1. Procession

Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt angeli:
laetantur archangeli:
hodie exsultant justi, dicentes:
gloria in excelsis Deo, Alleluia!

Today Christ is born;
today the Savior has appeared;
the angels sing on the earth,
and the archangels rejoice.
today the righteous exult, saying,
"Glory to God in the highest, Alleluia!"

2. Wolcum Yole!

Wolcum be thou hevene king,
 Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we sall sing!

Wolcum be ye, Stevene and Jon,
Wolcum, innocentes everyone,
Wolcum, Thomas marter one,

Wolcum be ye, good Newe Yere,
Wolcum, Twelfthe Day both in fere,
Wolcum, seintes lefe and dere,
 Wolcum Yole, Wolcum!
Candelmesse,
Quene of bliss,
Wolcum bothe to more and lesse.

Wolcum be ye that are here,
 Wolcum Yole,
Wolcum alle and make good cheer.
Wolcum alle another yere,
 Wolcum Yole, Wolcum!

—anonymous, 14th century

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3. There is no rose

There is no rose of such vertu
As is the rose that bare Jesu.
 Alleluia, alleluia.
For in this rose conteined was
Heaven and earth in litel space,
 Res miranda, res miranda. [O wondrous thing!]
By that rose we may well see
There be one God in persons three,
 Pares forma, pares forma. [Equal in form]
The aungels sungen the shepherds to:
Gloria in excelsis Deo!
 Gaudeamus, gaudeamus. [Let us rejoice]
Leave we all this werldly mirth,
and follow we this joyful birth.
 Transeamus, transeamus. [Let us go]
 Alleluia, res miranda,
 Pares forma, gaudeamus,
 transeamus, transeamus.

—anonymous, 14th century

4a. That yongë child

That yongë child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passèd alle minstrelsy.

The nightingalë sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.

—anonymous, 14th century

4b. Balulalow

O my deare hert, young Jesu sweit,
Prepare they creddil in my spreit,
And I sall rock thee to my hert
And never mair from thee depart.

But I sall praise thee evermoir
With sanges sweit unto thy gloir;
The knees of my hert shall I bow,
And sing that richt Balulalow!

—James, John, and Robert Wedderburn, 1548

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5. As dew in Aprille

I sing of a maiden
That is makèles: [spotless]
King of all kings
To her son she ches. [chose]

He came al so stille
There his moder was,
As dew in Aprille
That falleth on the grass.

He came al so stille
To his moder's bour,
As dew in Aprille
That falleth on the flour.

He came al so stille
There his moder lay,
As dew in Aprille
That falleth on the spray.

Moder and mayden was never none but she:
Well may such a lady Goddes moder be.

—anonymous, 14th century

6. This little Babe

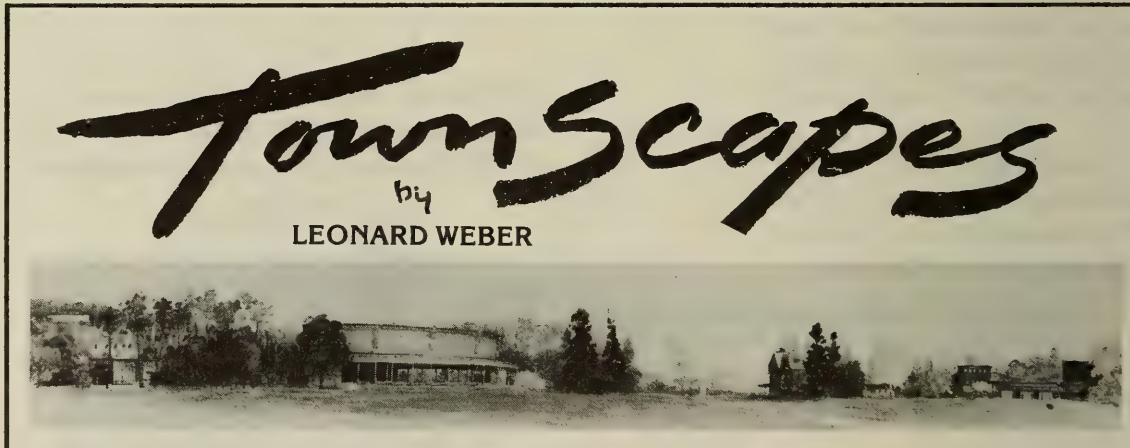
This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
though he himself for cold do shake;
For in this weak unarmèd wise
The gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus as sure his foe to wound,
The angels' trumps alarum sound.

My sour with Christ join thou in flight;
Stick to the tents that he hat pight. [pitched]
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

—Robert Southwell (1561?-95)



7. Interlude (harp solo)

8. In freezing winter night

Behold, a silly tender babe,
In freezing winter night,
In homely manger trembling lies,
Alas, a piteous sight!

The inns are full, no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.

This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.

The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heav'n;
This pomp is prizèd there.

With joy approach, O Christian wight,
Do homage to thy King,
And highly praise his humble pomp,
wich he from Heav'n doth bring.

—Robert Southwell

9. Spring Carol

Pleasure it is to hear i-wis
the Birdès sing,
the deer in the dale, the sheep in the vale,
the corn springing.
God's purveyance For sustenance,
It is for man.
Then we always to give him praise
And thank him than.

—William Cornyshe (14??–1523)

10. Adam lay i-bounden

Deo gracias! Deo gracias! [Thanks be to God!]
Adam lay i-bounden,
Bounden in a bond;
Four thousand winter
Thought he not too long.
Deo gracias! Deo gracias!
And all was for an appil,
An appil that he tok,
As clerkès finden
Written in their book.
Deo gracias! Deo gracias!

Ne had the appil takè ben,
The appil takè ben,
Ne haddè never our lady
A ben hevene quene.

Blessèd be the time
That appil takè was,
Therefore we maun singen,
Deo gracias!

—anonymous, 15th century

11. Recession

Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt angeli:
laetantur archangeli:
hodie exsultant justi, dicentes:
gloria in excelsis Deo, Alleluia!

Today Christ is born;
today the Savior has appeared;
the angels sing on the earth,
and the archangels rejoice.
today the righteous exult, saying,
"Glory to God in the highest, Alleluia!"

A Hymn to the Virgin

Of one that is so fair and bright
Velut maris stella, [like the star of the sea]
Brighter than the day is light,
Parens et puella: [mother and maiden]
I cry to thee, thou see to me,
Lady, pray thy son for me,
Tam pia, [so dutiful]
That I may come to thee.
Maria! [Mary!]

All this world was forlorn
Eva peccatrice, [on account of Eve's sin]
Till our Lord was y-born
Da te genetrice. [from you, o mother]
With *ave* it went away
Darkest night, and comes the day
Salutis; [of well-being]
The well springeth out of thee
Virtutis. [the well of virtue.]

Lady, flow'r of ev'rything,
Rosa sine spina, [rose without thorn]
Thou bare Jesu, Heaven's King,
Gratia divina: [by divine grace]
Of all thou bear'st the prize,
Lady, queen of paradise
Electa: [chosen one]
Maid mild, mother
es effecta. [thou, who hast done this]

—anonymous, ca. 1300

Festival Te Deum

We praise Thee, O God,
we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud, the Heav'ns and all the Pow'rs therein.
To Thee Cherubim and Seraphim continually do cry,
Holy! Holy! Holy! Lord God of Sabaoth!
Heaven and earth are full of the majesty of Thy Glory.
The glorious company of the Apostles praise Thee.
The goodly fellowship of the Prophets praise Thee.
The noble army of Martyrs praise Thee.
The Holy Church throughout all the world doth acknowledge Thee:
the Father of an infinite majesty,
Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man,

Thou didst not abhor the Virgin's womb.
When Thou had'st overcome the sharpness of death,
Thou did'st open the Kingdom of heav'n to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that Thou shalt come to be our judge.
We therefore pray Thee help Thy servants
Whom thou hast redeemed with Thy precious blood.
Make them to be numbered with Thy Saints in glory everlasting.
O Lord save Thy people and bless Thine heritage.
Govern them and lift them up forever.
Day by day we magnify Thee and worship Thy name ever world without end.
Vouchsafe, O Lord, to keep us this day without sin,
O Lord, have mercy upon us, as our trust is in Thee.
O Lord, in Thee have I trusted.
Let me never be confounded.

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Act II: The Duel—Death of Mercutio—Romeo Decides to Avenge Mercutio—Tybalt's Death—Finale
Act III: Introduction—Act IV: Juliet's Funeral—Death of Juliet

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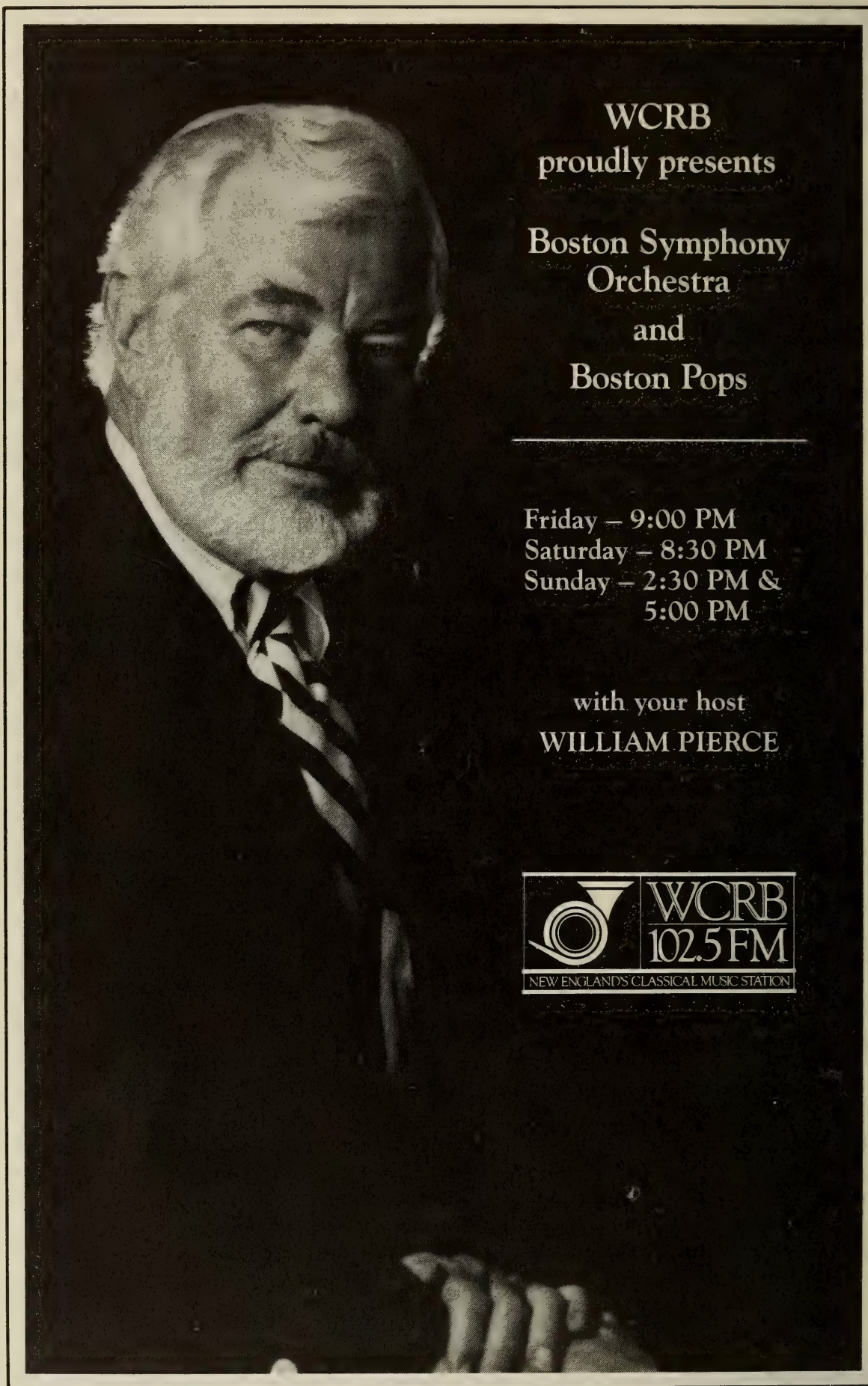
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NOTES

Pyotr Ilyich Tchaikovsky
Piano Concerto No. 1 in B-flat minor, Opus 23

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He composed his Piano Concerto No. 1 between November 1874 and 21 February 1875. Hans von Bülow gave the first performance on 25 October 1875 at the Music Hall in Boston, B.J. Lang conducting. In addition to the solo pianist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

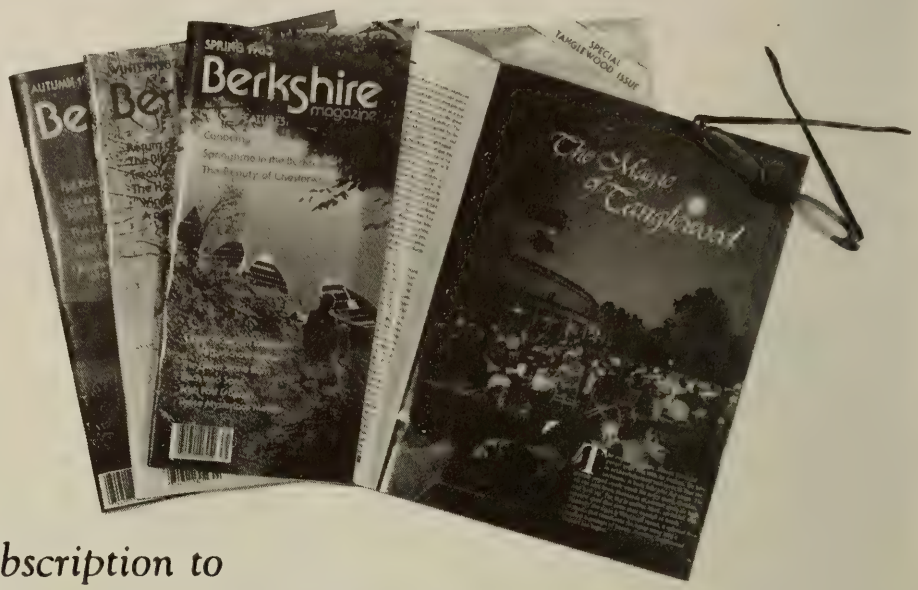
Nikolay Grigoryevich Rubinstein, who Tchaikovsky hoped would be the first to play his B-flat minor piano concerto and who did actually conduct the premiere of his first four symphonies, of *Eugene Onegin*, and of a whole run of shorter works including *Romeo and Juliet*, *March Slave*, *Francesca da Rimini*, the Suite No. 1, *Capriccio italien*, and the Variations on a Rococo Theme for cello and orchestra, was born in Moscow in 1835, trained in law as well as in music, and was director of the Moscow Conservatory from its founding in 1866 until his death in 1881. He was younger brother to Tchaikovsky's teacher, the famous Anton Rubinstein, generally not quite so highly esteemed as a pianist, but considered the better conductor and teacher of the two. The list of Tchaikovsky premieres he led between 1866 and 1880 tells its own story of the closeness of the two men, but their encounter over the B-flat minor piano concerto was a disaster, Tchaikovsky having gone to Rubinstein for advice ("he was not only the best pianist in Moscow but also a first-rate all-round musician," wrote Tchaikovsky) only to be told that his work was "worthless and unplayable . . . beyond rescue . . . bad, vulgar . . . ," leaving the composer astonished and outraged.

The premiere took place far from home, in Boston's Music Hall, now the Orpheum Theatre on Washington Street. Hans Guido von Bülow, ten years older than Tchaikovsky, had a distinguished double career as pianist and conductor. He had been particularly associated with the Wagnerian movement, had led the premieres of *Tristan* and *Meistersinger*, and would later become an important interpreter of Brahms and give the young Richard Strauss his first lift up the career ladder. Von Bülow's young wife Cosima, daughter of Franz Liszt, had by degrees left him for Wagner during the second half of the '60s, and, much embittered, he retired from the concert stage for some years. He resumed his career in 1872 and in March 1874 gave a recital at the Bolshoy Theater in Moscow. Tchaikovsky was stirred by the combination of intellect and passion in von Bülow's playing; von Bülow, in turn, liked Tchaikovsky's music. Soon after, he took the opportunity of smuggling a good word for Tchaikovsky into an article on Glinka's *A Life for the Tsar*:

> At the present moment we know but one other who, like Glinka, strives and aspires, and whose works—although they have not yet attained to full maturity—give complete assurance that such maturity will not fail to come. I refer to the young professor of composition at the Moscow Conservatory—Tchaikovsky. A beautiful string quartet of his has won its way in several German cities. Many other works by him merit equal recognition—his piano compositions, two symphonies, and an uncommonly interesting *Romeo and Juliet* Overture, which commends itself by its originality and its luxuriant melodic flow. Thanks to his many-sidedness, this composer will not run the danger of being neglected abroad as Glinka was.

Von Bülow was happy to accept the dedication in Rubinstein's stead and made arrangements to introduce the "Grand Concerto (Op. 23) in B-flat," as the program

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had it, at the fifth of a series of concerts in Boston. The audience was informed that

> the above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest.

Von Bülow sent the composer a telegram announcing the triumphant reception of the concerto, and Tchaikovsky spent most of his available cash, of which just then he had very little, on a return message. Von Bülow consolidated his success by repeating the concerto at his matinee five days later and upon his return to Europe introduced it as speedily as possible in London and at other musical centers. The Boston concert was a strenuous one for von Bülow, who also played the *Moonlight* Sonata and Liszt's version with orchestra of Schubert's *Wanderer* Fantasy. (There were also overtures by Spohr and Beethoven, and Mendelssohn's Wedding March to finish up with.) And one does wonder what it all sounded like with B.J. Lang's orchestra with four first violins!

The music needs no explication. Listeners of sufficient antiquity will remember that the theme of the introduction flourished in the early '40s as a pop song; the title was "Tonight we love", and the meter was stretched on the rack from three beats in the measure to four. Tchaikovsky himself had borrowed two of the concerto's other melodies: the hopping theme that starts the Allegro is a song traditionally sung by blind beggars in Little Russia, while the scherzo-like interlude in the middle of the second movement is a song, "*Il fau s'amuser, danser et rire,*" from the repertoire of Désirée Artôt, a superb Belgian soprano whom Tchaikovsky courted briefly in the winter of 1868-69.

—from notes by
Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Sergei Prokofiev
Scenes from the ballet *Romeo and Juliet*, Opus 64

Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. The ballet Romeo and Juliet *was composed in 1935 and 1936. The first performance took place in Brno, Czechoslovakia, in 1938; the Bolshoi performed the piece for the first time on 11 January 1940. In the meantime Prokofiev had already compiled two orchestral suites in 1936 (he later added a third in 1946), and these had made much of the music familiar even before the triumph at the Bolshoi. Prokofiev himself gave the first United States performances of music from* Romeo and Juliet *when he conducted the Second Suite with the Boston Symphony Orchestra on 25 and 26 March 1938. The present selection is drawn from all four acts of the full score, which calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contrabassoon, four horns, cornet, two trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, tambourine, xylophone, bells, harp, piano, and strings.*

Prokofiev was already an experienced ballet composer when, in the mid-1930s, he

began to work on a full-length version of *Romeo and Juliet*. He had attained a firm reputation in the West as a composer of advanced tendencies, but his early music had never been well received in the Soviet Union, where art that did not appeal to the broadest masses was suspicious. After his return to Moscow in 1933, then, his musical style underwent a marked process of simplification as he turned his attention to larger audiences than before. His considerable success in this change may be indicated simply by listing some of the works composed in those first years back in Russia: *Lieutenant Kije*, the Second Violin Concerto, *Romeo and Juliet*, *Peter and the Wolf*, and the film score for Eisenstein's *Alexander Nevsky*.

The proposal for a *Romeo* ballet came from the Kirov Theater in 1934. The composer worked out a scenario in the spring of 1935 with Sergei Radlov, a member of the theater's staff, who was familiar not only with Prokofiev's style but also with the problems of Shakespearean production. The piano score was completed by September 1935, and the orchestration followed. When the Kirov backed out of the production, Prokofiev signed a contract with the Bolshoi in Moscow. But upon delivery of the score, the company declared the music impossible to dance to, and the contract was broken. In an attempt to salvage music in which he put great faith, Prokofiev arranged two orchestral suites of selections from the ballet. These became exceedingly popular and eventually brought pressure for a full theatrical production. Even so, the rehearsal period was exceedingly difficult. The dancers could not understand Prokofiev's music, and they insisted that the scoring was too delicate to be heard from the stage. The composer stood on the stage to listen and insisted that he could hear everything (though, of course, he probably did not try to dance himself while making this test). He finally agreed to add something to the score to mark the rhythms more precisely (and after his death anonymous "editors" have continued

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adding rhythmic emphasis to such a degree that a performance bears little resemblance to Prokofiev's delicate chamber-music conception of the score). In the end, the ballet became one of the greatest triumphs in the career of the composer and of the ballerina, Galina Ulanova, who was the first Juliet. Her success was ironic, since all through the rehearsal period, Ulanova had insisted that Prokofiev's music was "strange" and that she simply could not conceive how the love of Romeo and Juliet could be expressed in it.

The selection to be performed here is drawn from all four acts, thus providing a précis of the entire story. Following the **Introduction**, the ballet opens on a street in Verona. **The Street Awakens** as strollers enter in a carefree mood. There is a lighthearted **Morning Dance.** A quarrel leads to a combat involving armed knights, an alarm, and the entrance of the Prince (all omitted in this selection). An orchestral **Interlude** depicts the princely power. The second scene of Act I takes place at a ball at Capulet's house. A **Gavotte** (elaborated by Prokofiev from his *Classical* Symphony) is inserted here, though in the full ballet it ends the party. Omitting our first view of Juliet, this selection now jumps to the arrival of Romeo, Mercutio, and Benvolio wearing **Masks.** While his friends jest, Romeo is thoughtful. The guests are entertained by the **Dance of the Knights.** We skip to the extended love scene that closes Act I, which includes the **Balcony Scene** and the **Love Dance** for Romeo and Juliet.

These excerpts continue with music from Act II, Scene 3, the dramatic encounter and fight that ultimately precipitates the tragedy, **The Duel** between Tybalt and Mercutio. Romeo despairs of keeping the peace and joining his family with Juliet's. Tybalt mortally wounds Mercutio, who dies with a joke on his lips (**Death of Mercutio**). **Romeo Decides to Avenge Mercutio.** The two square off for a fight in deadly earnest, and Tybalt is killed. In the Act II **Finale,** Benvolio hurries Romeo away; the Capulets gather to mourn Tybalt, swearing revenge and departing with his body.

Next come the **Introduction** to Act III, which recalls the Prince's power over Romeo's fate, and the opening of Act IV, known as **Juliet's Funeral,** in which the procession appears at the Capulet tomb with her body. After Juliet is placed in the tomb, Romeo appears in despair, believing her dead, and kills himself. The final passage accompanies Juliet's awakening and subsequent suicide, embracing Romeo as she dies.

The score reveals the mellowing of Prokofiev's earlier style (a process that was to continue in the 1940s), but it is rich in color, accessible without being vapid, and lyrical throughout. The full ballet combines formal dance and divertissement with psychological and dramatic studies of the principal characters in a way that goes back to and continues from Tchaikovsky. The present selection contains examples of both the "personal" and the "public" music of the ballet while highlighting the dramatic essence of the work that remains the most successful and perhaps the greatest narrative ballet to come from Soviet Russia.

—Steven Ledbetter

Beaux Arts Trio



The 1985-86 season marked the thirtieth anniversary of the Beaux Arts Trio, the propitious union of pianist Menahem Pressler, violinist Isidore Cohen, and cellist Bernard Greenhouse. The three achieve a rare, much acclaimed sense of ensemble, enhanced through their long-lasting association. The Beaux Arts Trio made its official public debut thirty years ago at Tanglewood. Since then the Trio has performed worldwide, including engagements throughout North America, Europe, Japan, South America, Africa, the Middle East, Australia, and New Zealand, winning the admiration of critics and audiences everywhere. In honor of its thirtieth anniversary, a number of publications have run feature articles about the Trio, among them London's *Strad Magazine* and *The New York Times Magazine*. Also commemorating the Trio's thirtieth anniversary season is the recently released book, *The Beaux Arts Trio–A Portrait*, written by Nicholas Delbanco and detailing the history of the Trio's years of music-making. At anniversary celebrations held at Indiana University in September 1985, President Ronald Reagan, honoring the Trio's artistry, awarded each member a special silver medallion.

Among the Trio's perennial engagements are those at the Library of Congress, the Ambassador Performing Arts Series in Pasadena, California, the Metropolitan Museum of Art Series in New York, Chamber Music of Chicago, Miami Friends of Music, Montreal Music Club, Louisville Chamber Music Society, and every other year, the Denver and Detroit Chamber Music Societies. The Beaux Arts Trio also appears season after season at many major music festivals, such as Lincoln Center's Mostly Mozart Festival, the Ravinia Festival, Caramoor, and South Mountain Concerts. The Trio is regularly featured on the performing series of such institutions as Harvard University, Princeton University, Brooklyn Academy of Music, the University of Missouri at Columbia, and Johns Hopkins University, and it recently appeared on a nationwide PBS broadcast performing works of Haydn, Brahms, and Ravel. The Trio's extensive discography on Philips encompasses the entire piano trio literature. Their recordings have won many coveted awards, including the Prix Mondial du Disque, the Grand Prix du Disque, the Union de la Presse Musical Belge, the *Gramophone* "Record of the Year," and *Stereo Review*'s "Record of the Year" award for 1983. In addition to its recital appearances at Tanglewood, the Beaux Arts Trio has also appeared here performing Beethoven's Triple Concerto under the direction of Kurt Masur in August 1981.

Pianist **Menahem Pressler** was born in Madgeburg, Germany, and grew up in Israel. He began his professional career in the United States at the age of seventeen, when he won first prize in San Francisco's first international piano competition. This led to five solo appearances with the Philadelphia Orchestra during his first American tour. Mr. Pressler's engagements with orchestras of international renown include the New York Philharmonic, the Cleveland Orchestra, the National Symphony of Washington, D.C., the Israel Philharmonic, and the London Philharmonic. He has performed under such dis-

tinguished conductors as Dimitri Mitropoulos, George Szell, Eugene Ormandy, and Leopold Stokowski. He holds the position of Distinguished Professor of Music at the Indiana University School of Music in Bloomington.

Violinist **Isidore Cohen** was born in New York City of Russian immigrant parents. Originally planning a career in medicine, he grew to love the violin while in the armed services and upon his return was accepted by the Juilliard School to study with Ivan Galamian. He has been concertmaster with the Mostly Mozart Festival in Lincoln Center (where he has also appeared as a soloist), The Little Orchestra Society in New York, and the orchestra of the Casals Festival in Puerto Rico, among others. Mr. Cohen makes frequent solo appearances throughout the United States. His extensive chamber music background includes membership in the Juilliard String Quartet, the Schneider Quartet, and appearances with the Budapest Quartet, as well as "Music From Marlboro."

Cellist **Bernard Greenhouse** was born and raised in New Jersey. He studied at Juilliard, made his New York recital debut at Town Hall to great critical acclaim, and then went to Europe for an audition with Pablo Casals which resulted in two years of study with the great Spanish master. Since then Mr. Greenhouse has won an enviable reputation as one of the major interpreters on his instrument, making appearances in most of the major cities of Europe and America in recital, with orchestra, and with chamber music ensembles, and on recordings for Columbia, RCA, Concert Hall, and the American Recording Society. Mr. Greenhouse, who recently retired from the position of Professor of Music at the State University of New York in Stony Brook, is on the faculty of the Manhattan School of Music.

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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981. This past April they participated in the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* in Boston and New York under the direction of Seiji Ozawa.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. The chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand;* both of these have been issued on compact disc. The Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule; their album of *a cappella* twentieth-century American choral music, recorded at the invitation of Deutsche Grammophon, received a Grammy nomination for best choral performance of 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill for Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra for Telarc (a compact disc), and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade for CBS. The chorus has also recorded a Christmas album, "We Wish You A Merry Christmas," with John Williams and the Boston Pops for Philips.

John Oliver made his Boston Symphony Orchestra conducting debut last summer at Tanglewood and led performances of Bach's B minor Mass with the orchestra at Symphony Hall in December 1985. In addition to his work with the Tanglewood Festival Chorus, he is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Stawn Barber
Ingrid Bartinique
Michele M. Bergonzi
Susan Cavalieri
Bonita Ciambotti
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Helen Eberle Daly
Lou Ann David
Suzanne Dobson
Jeanne Duffy
Christine P. Duquette
Alice Honner-White
Christine Jaronski
Frances V. Kadinoff
Eve Kornhauser
Patricia Mitchell
Betsy Moyer
Diane Norris
Fumiko Ohara
Kristen M. Peterson
Jamie Redgrave
Lisa Saunier
Joan Pernice Sherman
Diane M. Stickles
Bernadette Yao

Mezzo-sopranos

Karen Bergmann
Christine Billings
Amanda Maffei Campbell
Barbara Clemens
Arnalee Cohen
Ethel Crawford
Catherine Diamond
Sara Dorfman
Kitty DuVernois
Mary F. Ellis
Evelyn M. Eshleman-Kern
Christine Faub
Margot Fein
Dorrie Freedman
Irene Gilbride
Thelma Hayes
Donna Hewitt-Didham
Leah Jansizian
Suzanne D. Link
Gail T. Livingston
Dorothy W. Love
April Merriam
Jane Regan
Laurie Rogers
Ellen D. Rothberg
Deborah Ann Ryba
Amy Sheridan
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Nancy Stockwell-Alpert
Lorraine Walsh
Betty Karol Wilson
Leslie Ann Wisdom

Tenors

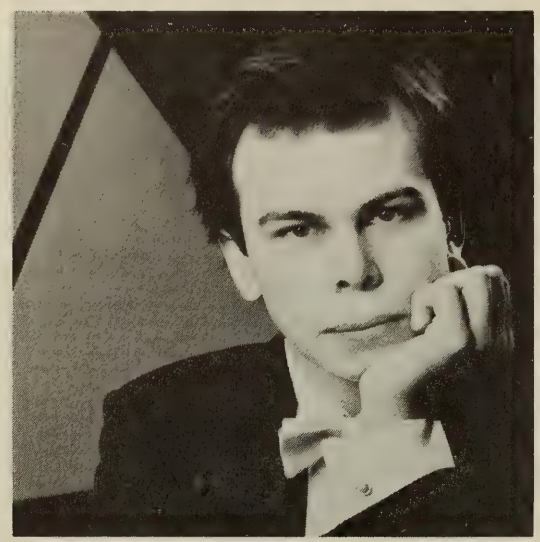
Ralph A. Bassett
Donato Bracco
William A. Bridges, Jr.
Victor E. Calcaterra
John T. Crawford
Reginald Didham
C. Paul Dredge
Timothy E. Fosket
William E. Good
J. Stephen Groff
David M. Halloran
Dean Armstrong Hanson
George Harper
Marc P. Hawley
John W. Hickman
Fred G. Hoffman
Richard P. Howell
Stanley Hudson
James R. Kauffman
Edward J. Kiradjieff
John Vincent MacInnis
David E. Meharry
Sean Mooney
David R. Norris
Dwight E. Porter
David A. Redgrave
Robert D. Ruplenas
Ronald Severson
Terence Stephenson
Dean Stevens
Charles L. Wilson
Richard Witter
R. Spencer Wright
Carl Zahn

Basses

Kelly D. Anderson
Peter Crowell Anderson
J. Barrington Bates
Bruce R. Bonin
John F. Cavallaro
Jonathan Cleveland
Edward E. Dahl
Doug Dittman
James Dobson
John Duffy
Jay S. Gregory
Roger Grodsky
G. Paul Kowal
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Nathaniel Pulsifer
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Sarah Harrington, Manager
Martin Amlin, Rehearsal pianist

Andrei Nikolsky



Born in Moscow in 1959, Andrei Nikolsky began studying the piano when he was five and entered Russia's Central Music School two years later. He entered the Moscow Conservatory in 1976, graduating in 1981 after studying principally with Stanislav Neuhaus and, following the latter's death, Lev Naumov. Mr. Nikolsky's career began while he was still enrolled at the Moscow Conservatory when he made his debut in 1977 at the Skriabin Museum in Moscow, where he performed all of Skriabin's piano works on the composer's own piano. He first appeared outside of Russia in Budapest in 1978. A year later he won second prize in the Marguerite Long-Jacques Thibaud Piano Competition in Paris, also making his debut with orchestra. As a result of this success, he was invited back the following year for a further concert in the Salle Pleyel. He has also won third prize in the Munich International Competition and was accepted as a contestant in the Leeds Competition in England. Between 1979 and 1983 Mr. Nikolsky gave an extremely successful series of solo recitals and appearances with orchestra in numerous Russian concert halls; concerts followed in Germany, England, France, Hungary, Italy, and Yugoslavia. Mr. Nikolsky left Russia in 1983, the same year in which he won third prize at the 32nd International Music Competition of the West German Broadcasting Networks; his prize-winning concert was broadcast by the Hessian Radio Network and by Radio Suisse Romande. His first concert after his emigration took place in April 1984 at the Queen Elizabeth Hall in London. Following performances in Canada, Mr. Nikolsky returned to Europe at the end of 1984 and made his home in Munich. In March 1985, Mr. Nikolsky performed the Tchaikovsky Piano Concerto with the New Japan Philharmonic under Seiji Ozawa, who then called upon him as a last-minute replacement for an indisposed Martha Argerich in two concerts in Paris. His Boston Symphony appearance at Tanglewood this summer is his first performance with an American orchestra.

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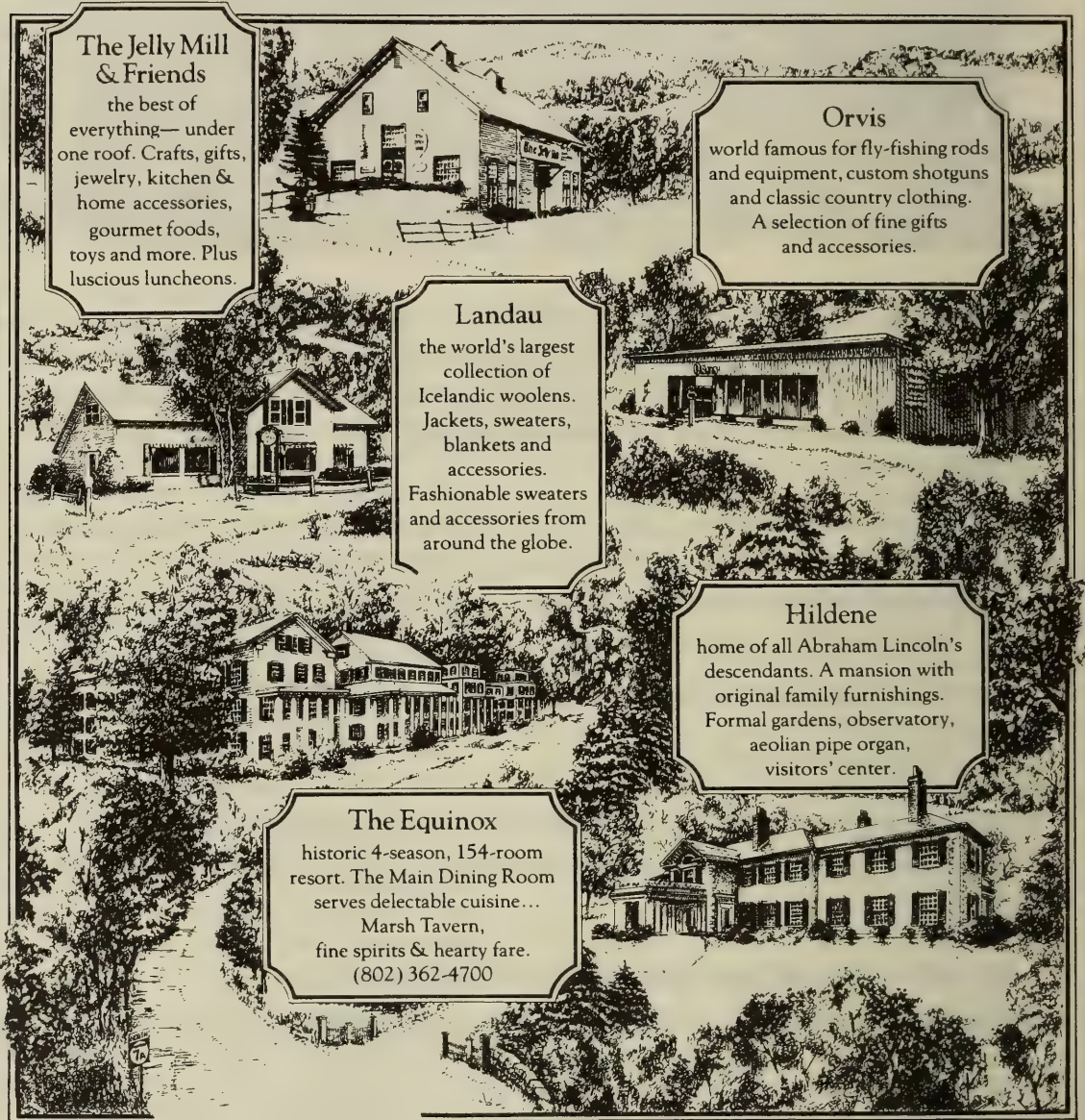
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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

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SEIJI OZAWA conducting

TCHAIKOVSKY — Violin Concerto in D, Opus 35
Allegro moderato—Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

VIKTORIA MULLOVA

INTERMISSION

PROKOFIEV — *Alexander Nevsky*, Opus 78, Cantata for mixed chorus and orchestra, with mezzo-soprano (Words by V. Lugovskoy and S. Prokofiev)
Russia Beneath the Yoke of the Mongols
Song about Alexander Nevsky
The Crusaders in Pskov
"Arise, People of Russia"
The Battle on the Ice
The Field of the Dead
Alexander's Entry into Pskov

JANICE TAYLOR, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

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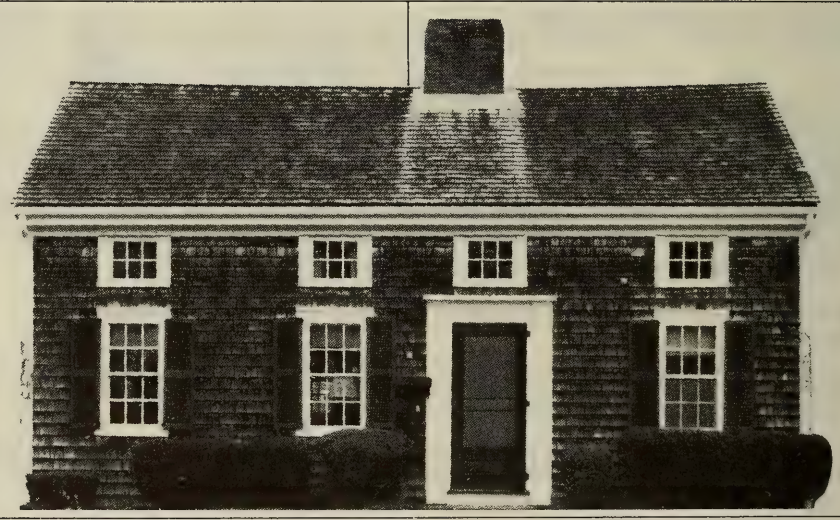
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NOTES

Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on 11 April, but on the advice of his brother Modest and his student Yosif Kotek, he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Méditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it impossible to play, and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on 4 December 1881. The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Tchaikovsky's Violin Concerto is as indispensable to violinists as his B-flat minor piano concerto is to the keyboard lions. Each work got off to a dismaying start. The piano concerto, completed early in 1875, was rejected by Nicolay Rubinstein in the most brutal terms and had to travel to far-away Boston for its premiere at the hands of Hans von Bülow. Three years later, the painful episode repeated itself with the Violin Concerto, which was turned down by its dedicatee, the influential concertmaster of the Imperial Orchestra in Saint Petersburg, Leopold Auer.

The first of the three violinists to figure in the concerto's early history was Yosif Yosifovich Kotek, a pupil of Tchaikovsky's in composition, then twenty-two, and described by Modest Tchaikovsky as "a good-looking young man, warmhearted, enthusiastic, and a gifted virtuoso." Kotek was a witness at Tchaikovsky's wedding and was a confidant in its catastrophic aftermath; possibly he was Tchaikovsky's lover for a time. He was the first in a series of musicians employed by Mme. Nadezhda von Meck (Debussy was the most famous in that succession), and it was he who established contact between Tchaikovsky and that secretive and wealthy lady. He gave Tchaikovsky advice on violinistic matters, learned the piece page by page as Tchaikovsky wrote it, and, according to the composer's testimony, knew it well enough "so that he could have given a performance." In fact he never did give a performance, then or later, and when an opportunity arose early in 1882 he evaded it, to Tchaikovsky's disgust. By then he was more a teacher than a public executant, and he died in 1883, still a young man.

From the beginning, though, it was in Tchaikovsky's mind to have the concerto played by Leopold Auer, who had come from Hungary to Saint Petersburg ten years earlier as concertmaster of the Imperial Orchestra and to teach at the newly founded Conservatory. Here is the story as Auer told it to *The Musical Courier*, writing from Saint Petersburg on 12 January 1912:

> When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the Violin Concerto, dedicated to me, completed, and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to me before committing it to print. Much unpleasantness might then have been spared us both. . . .

Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the Violin Concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely aesthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name is that when the original publisher, Jürgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of the double dedication.

. . . The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

Nicolay Rubinstein had eventually come round in the matter of the Piano Concerto, and Auer not only became a distinguished exponent of the Violin Concerto but, as he

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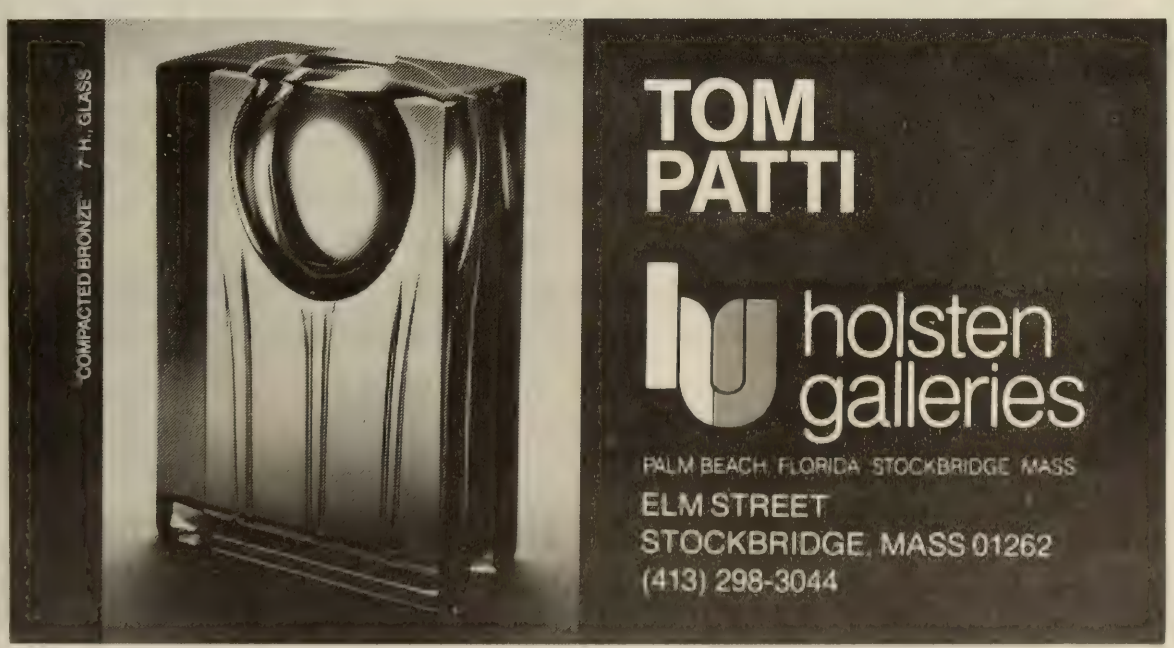
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said, taught it to his remarkable progeny of pupils, Heifetz, Elman, Zimbalist, Seidel, Parlow, and others. The "absolution" to which he refers must have come late, for in 1888 Tchaikovsky was not only still resentful about Auer's actions a decade earlier but also believed him to be intriguing against the work by, for example, dissuading the French violinist Émile Sauret from taking it into his repertory. As for Auer's editorial emendations, they may be, strictly speaking, unnecessary, but they are in no sense a betrayal. His initial rejection was, however, a practical nuisance. His verdict, wrote Tchaikovsky, "coming from such an authority, . . . had the effect of casting this unfortunate child of my imagination into the limbo of the hopelessly forgotten." And hence the delayed premiere in a far-off and unsympathetic place.

Adolf Brodsky, who turned thirty in 1881, was of Russian birth, but trained chiefly in Vienna. He became an important quartet leader, served as concertmaster of the New York Symphony and of the Hallé Orchestra in Manchester, England, and eventually settled in the latter city as director of the Royal College of Music. He had already tried to place Tchaikovsky's concerto with the orchestras of Pasdeloup and Colonne in Paris before he managed to persuade Richter and the Vienna Philharmonic. The performance must have been awful. Brodsky himself was prepared, but Richter had not allowed enough rehearsal time, and most of the little there was went into correcting mistakes in the parts. The orchestra, out of sheer timidity, accompanied everything pianissimo. Brodsky was warmly applauded, but the music itself was hissed. What is best remembered about the premiere is Eduard Hanslick's review in the Vienna *Neue freie Presse:*

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste. . . . The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue . . . The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once



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FROM THE GLASS HOUSE

maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

But, as Leopold Auer said, it is impossible to please everybody. Tchaikovsky pleases us right away with a gracious melody, minimally accompanied, for the violins of the orchestra. Indeed, we had better enjoy it now, because he will not bring it back. (He does the same tease with the big "Tonight we love" tune at the beginning of the Piano Concerto.) But as early as the ninth measure, a few instruments abruptly change the subject and build up suspense with a quiet dominant pedal. The violins at once get into the spirit of this new development, and they have no difficulty running over those few woodwinds who are still nostalgic about the opening melody. And thus the soloist's entrance is effectively prepared. What he plays at first is the orchestral violins' response to the dominant pedal, but set squarely into a harmonic firmament and turned into a "real" theme. Later, Tchaikovsky introduces another theme for the solo violin, quiet but *"con molto espressione."* The transitional passages provide the occasion for the fireworks for which the concerto is justly famous. The cadenza is Tchaikovsky's own, and it adds interesting new thoughts on the themes as well as providing further technical alarums and excursions.

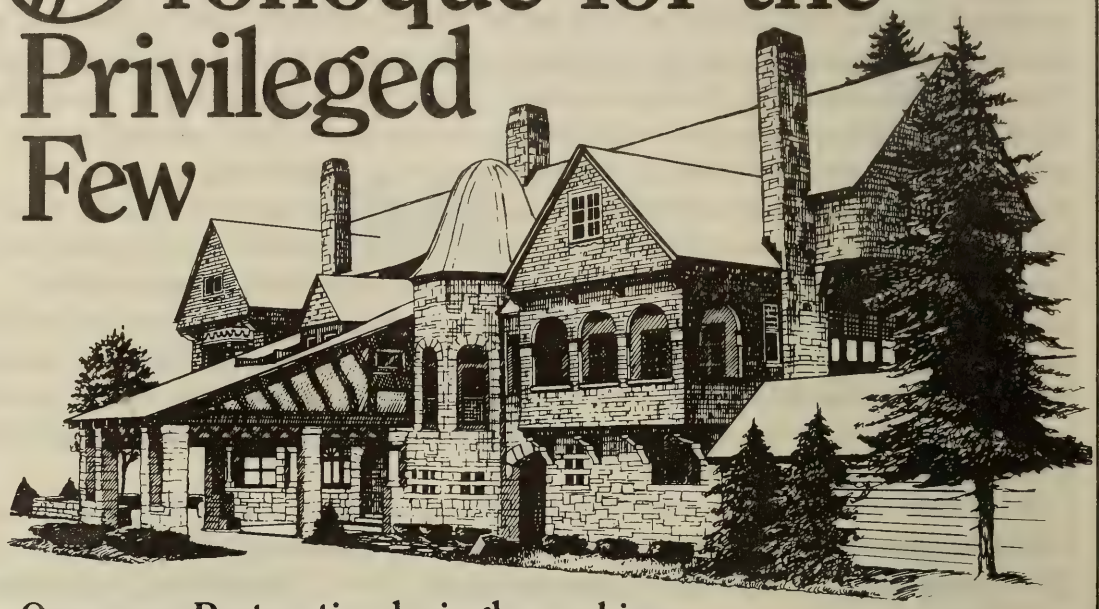
At the first run-through in April 1878 by Kotek and with the composer at the piano, everybody, Tchaikovsky included, sensed that the slow movement was not right. Tchaikovsky quickly provided a replacement in the form of the present Canzonetta and found a new home for the original Andante as the *"Méditation"* that begins the three-movement suite for violin and piano, *Souvenir d'un lieu cher.* The Canzonetta is lovely indeed, both in its melodic inspiration and in its delicately placed, beautifully detailed accompaniments.

Perhaps with his eye on the parallel place in Beethoven's concerto, Tchaikovsky invents a dramatic crossing into the finale, though unlike Beethoven he writes his own transitional cadenza. So far we have met the violin as a singer and as an instrument that allows brilliant and rapid voyages across a great range. Now Tchaikovsky presents it to us with the memory of its folk heritage intact. We can read Hanslick again and recognize what he is talking about when he is so offended by "brutal and wretched jollity . . . vulgar faces . . . curses . . . [the smell of] booze. . . . " Tchaikovsky's finale sounds to us like a distinctly urban, cultured genre picture of country life, but one can imagine that in the context of Vienna one hundred and three years ago it might have struck some delicate noses as pretty uncivilized. And though Tchaikovsky couldn't please Hanslick, he probably has no trouble at all winning us over.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Sergei Prokofiev

Alexander Nevsky, Opus 78, Cantata for mixed chorus and orchestra, with mezzo-soprano

Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. His cantata Alexander Nevsky *is an arrangement by Prokofiev of music he originally composed for the film of the same title; it was directed by Sergei Eisenstein and was first shown in Russia on 1 December 1938. The cantata received its premiere in Moscow under the composer's direction on 17 May 1939. The first American performance took place on an NBC radio broadcast on 7 March 1943, with Leopold Stokowski conducting. Eugene Ormandy directed the Philadelphia Orchestra in the American concert premiere on 23 March 1945. The score calls for mezzo-soprano solo in the sixth movement, mixed chorus, and an orchestra consisting of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, wood block, tambourine, snare drum, maracas, cymbals, bass drum, tam-tam, chimes, orchestra bells, xylophone, harp, and strings.*

Sergei Eisenstein, the great Russian film director, marvelled at the speed and fluency with which Prokofiev created the music for films. While they were working on *Alexander Nevsky,* the director and composer would look at a new sequence destined to go into the finished product. The viewings would end near midnight, and as Prokofiev left, he would say, "You'll have the music by twelve noon."

In 1946, after working with him on two films—*Alexander Nevsky* and *Ivan the Terrible*—Eisenstein published an essay about the "miracle" of Prokofiev the film composer:

> Although it is now midnight, I feel quite calm. I know that at exactly 11:55 a.m. a small dark blue car will bring Sergei Prokofiev to the studio and that in his hands there will be the necessary piece of music for *Alexander Nevsky.*

The composer's speed was no less remarkable, said Eisenstein, than the fact that Prokofiev could write music so perfectly attuned to the screen with no more information than the number of seconds a given passage had to run and two or, at most, three viewings of the finished segment. Eisenstein watched Prokofiev searching for the key to the musical score:

> The hall is plunged in darkness. But the darkness does not prevent me from seeing, in the patches of light coming from the screen, Prokofiev's hands on the elbow-rests of his chair, those enormous, strong hands with steel fingers which force the keyboard to groan when he attacks it with all the elemental impetuosity of his temperament.
>
> Pictures flash on the screen. . . .
>
> And the relentlessly precise, long fingers of Prokofiev are nervously drumming on the elbow-rests, as if receiving telegraph signals.
>
> Is Prokofiev beating time?
>
> No, he is "beating" something far more complex.

What Prokofiev finds in the flickering images, says Eisenstein, is the visual counterpoint that the filmmaker has created, "a cunning construction of three movements which do not coincide in rhythm, tempo, and direction: protagonist, group background, and poles flashing by in the foreground as the camera passes them." The composer is completely absorbed in the tempo—or, rather, the several tempos—of the action and the editing, muttering under his breath sounds that Einsenstein considered "the embryo of a melodic equivalent to the scene on the screen." Prokofiev's concentration is total. "God forbid you should address him at such a time."

The Eisenstein-Prokofiev collaboration on *Alexander Nevsky* produced one of those very rare occasions in which a great film is accompanied by a superb score. Prokofiev had already written music to a film (*Lieutenant Kije*), but with *Alexander Nevsky* he reached his peak in this line (though he was to go on to another fine score for Eisenstein's *Ivan the Terrible*). Both in its original form, accompanying the visual images of the film, and in its adaptation as a concert piece, *Alexander Nevsky* has become one of Prokofiev's most popular scores.

The creation of the film was heavily bound up with the propaganda needs of the Soviet government in the late 1930s. The rise to power of the Nazis in Germany profoundly unsettled Stalin, who saw Hitler as his most formidable external foe. *Alexander Nevsky* was designed not only to raise the issue of the German menace, but also—and especially—to raise Russian morale for a potential war with Germany. The means to do this lay in Russian history: Eisenstein wrote a screenplay about a thirteenth-century Russian prince of Novgorod, Grand Duke Alexander, who in 1240 (at the age of twenty) had commanded a Russian victory over Swedish forces in a battle at the River Neva. For this accomplishment he became known as Alexander Nevsky, or "Alexander of the Neva." His most famous accomplishment was the destruction of a large, well-armed invading force of German knights in a battle at Lake Chud in 1242; this battle, and the circumstances preceding it, form the subject matter of Eisenstein's film.

Not the least remarkable thing about *Alexander Nevsky* is the fact that, although it was motivated purely by the Soviet state's propaganda needs, it remains one of the finest artistic achievements in the history of film. Eisenstein's innovative work in film editing was already well known from such classic moments as the "Odessa steps" sequence in *The Battleship Potemkin* (1925) and the storming of the Winter Palace in

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October (Ten Days That Shook the World) (1928). He was a trained artist, whose photographic shots were always composed with extraordinary care, planned in dozens of sketches before filming started. And in *Alexander Nevsky,* his first "talkie" to be released, Eisenstein achieved—with Prokofiev's help—an astonishing fusion of image, dialogue, sound effects, and music. And the film has remained influential; hardly any later scene of armies in hand-to-hand combat could exist without the example of Eisenstein's visual montage, amounting almost to choreography, in the great battle on the ice.

In addition, Eisenstein had a genius for type-casting, finding actors whose physique and manner perfectly embodied the personality of the characters in his films, whether cheerful, generous-spirited Russian peasants or dehumanized German soldiers (one of the helmets that Eisenstein has the German soldiers wear surely inspired George Lucas's image of the mask of Darth Vader!). At the same time, he nonetheless created a film epic that is constantly illuminated by vignettes of individual characters—both noble and villainous—whose personalities are revealed in their reactions to the events in which history has placed them. Nikolai Cherkassov, superbly playing the tall, fair-haired Alexander, calm, clear-eyed, a natural leader of men, naturally stands at the center of the film; but he is surrounded by marvelous characters—two wonderful peasant "types," Buslai and Gavrilo, who are contending for the hand of the same beautiful Russian maiden; Vassilissa, the doughty maid of Pskov who herself joins in the battle after the Germans have killed her father; the cheerful elderly armorer, who provides himself with a coat of mail that is unfortunately a little too short; the self-serving Russian traitors, depicted as sniveling weasels.

The propaganda need for *Alexander Nevsky* was so urgent in 1938 that entire units of the Russian army were dispatched to serve as extras, and the climactic battle scene (which in 1242 took place on a frozen lake) was filmed during a July heat wave on a



Prokofiev and Eisenstein during work on "Ivan the Terrible"

vast leveled field covered with sodium silicate to give it the color and crystalline texture of an ice-covered lake. When the film was released, in December 1938, it was received with unprecedented acclaim, and Eisenstein, who had been in trouble with the authorities more frequently than he had been in favor, was restored to his once prestigious position in the Soviet film world. But a few months later the film was withdrawn from circulation upon the signing of the German-Soviet Pact of 1939, when political convenience decreed that a film provoking anti-German sentiments be suppressed. This may well have been one of the principal motivations for Prokofiev to adapt his musical score into a concert piece, which could serve as a general expression of patriotism rather than as provocation against a specific foe.

Film music, in its original form, almost never makes satisfactory concert music, because in the film it is often chopped into short segments, faded to inaudibility in favor of the dialogue, or otherwise manipulated for cinematic purposes, which may not correspond to the inherent character of the music itself. Even when working with so musically knowledgeable a director as Eisenstein, Prokofiev knew that the score required considerable adjustment for the concert hall. The musical segments of the cantata are presented in the order in which they appear in the film—thus making it easy for the concertgoer to follow the main lines of the story through the music—but not one of the seven movements appears exactly as it is heard in the movie. Most are made up of several segments that have been connected and shaped into a traditional musical shape (like the ABA form of the first two movements) or into a much more complex unit, such as "The Battle on the Ice," which involves many separate musical cues. The following summary is limited largely to the scenes represented by the musical score.

Russia Beneath the Yoke of the Mongols

The film opens on a scene of desolate empty steppes with the signs of past battle—broken weapons, partial skeletons with armor still attached. A title card informs the audience that Russia is largely under the control of the Mongols except for a few regions around Novgorod. Prokofiev's musical equivalent to this desolation is a keening melody presented in unison, four octaves apart, with nothing but emptiness in between. The oboes' lamenting tune suggests poignant loss, while the rapid turn-figure in the muted violas and violins is an image of the feather-grass blowing on the hillsides—the only thing in view that is moving.

Song about Alexander Nevsky

A tranquil lake scene, with Alexander and his comrades fishing with extended nets. The chorus sings of Alexander's victory over the Swedes two years earlier.

The Crusaders in Pskov

The town of Pskov has fallen to the invading Germans, partly through the treachery of a Russian turncoat. The Germans, who are representatives of the Roman form of Christianity, prepare fires at which they threaten to burn any citizens of Pskov who do not convert to their religion. The German soldiers in their metal helmets look scarcely human. They carry away the spokesmen of the town to be burned, then grab small children and throw them onto the fire as well, while the "noble" German knights look on impassively. The crusaders and the priests accompanying them chant

in Latin while this gruesome activity is going on.* Prokofiev did some research into thirteenth-century music before composing the crusaders' part, but he found the musical style to be so foreign to contemporary understanding that he decided to invent his own chants.

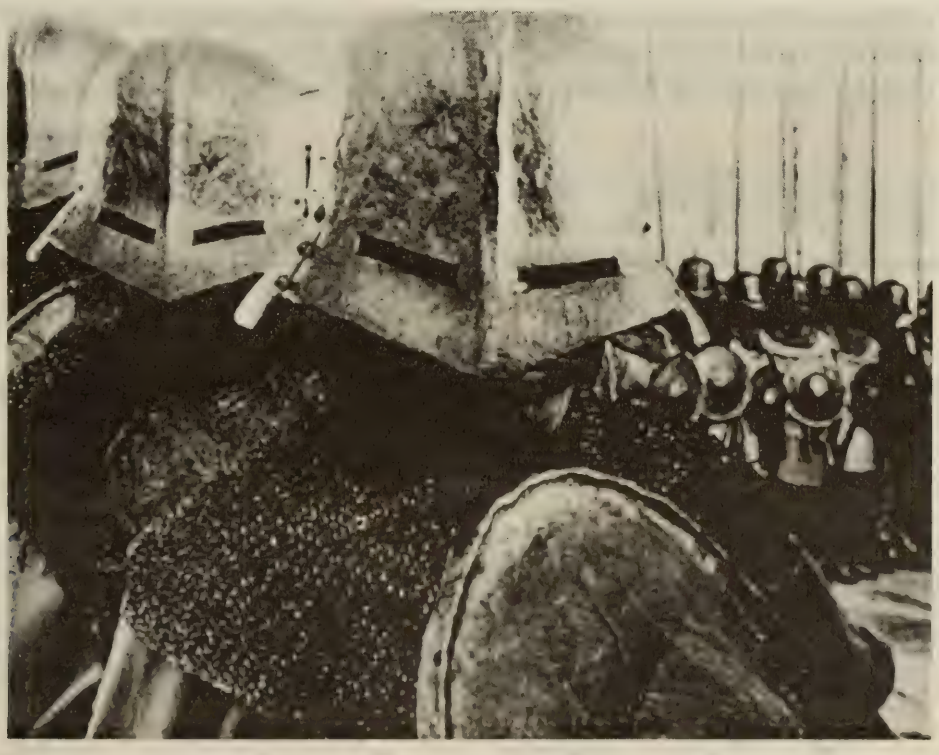
"Arise, People of Russia"

Another choral movement accompanies the enthusiastic preparations of the citizens of Novgorod to defend the Motherland. The melody of the contrasting middle section—almost folklike in its directness—becomes the single most important theme of the film.

The Battle on the Ice

The longest movement in the cantata is a virtuosic orchestral depiction of the course of battle. Though it is April, Lake Chud is still frozen solid, and the Russian peasants and townspeople await the Germans in the shivering cold. From the distance the

*When *Alexander Nevsky* was performed by the Boston Symphony Orchestra in 1965, program annotator John N. Burk confessed himself mystified by the odd Latin text of the chant, which is grammatically impossible: *Peregrinus expectavi pedes meos in cymbalis est*. Nor is its meaning at all clear. One might omit the last word (as Prokofiev does most of the time in the musical setting) and take it as an indirect discourse (with "*esse*" understood as the controlling verb), in which case it could be translated, "I, a foreigner, expected my feet (to be) in cymbals." This is scarcely enlightening. At that time, Mr. Walter B. Denny of Cambridge wrote with a likely solution to the puzzle: "I suggest that Prokofiev took these words at random from the verses used by Stravinsky in his *Symphony of Psalms*." In fact, each word in the sentence except the final "*est*" can be found in Stravinsky's score, in the order in which it appears here, and with the same case endings! "*Est*" was apparently added as a likely enough way to end a Latin sentence.



The helmeted German soldiers of "Alexander Nevsky"

crusaders' battle chant can be heard softly on the trombone. Immediately after this, we hear the rhythmic hoofbeats of the German horses trotting implacably forward, coming to meet the largely unmounted band of Russian patriots. A tuba theme hints at the brutal power of the attacking forces. The two armies meet (with slashing musical gestures in the violins and trumpets, and fanfares). The crusaders repeat their monotonous chant over the din of battle. The course of the fighting is well characterized by the heavy, rhythmic gallop of the German knights on the one hand and the heroic resistance of the Russian peasants (folklike marching song in the trumpet) on the other. The Russians have held more firmly than the Germans expected, and the tide begins to turn. Eventually Alexander personally challenges the leader of the German knights to combat and defeats him. The Germans now begin to retreat, gradually falling into disarray as the retreat becomes a rout and they find themselves the hunted. Suddenly in the spring sunshine the ice of Lake Chud cracks under the heavy armor of the mounted Germans, and most of the invading army sinks to its death in the icy waters. The battle ends with unexpected suddenness; the astonished peasants look out at what little remains of the enemy force. The orchestra plays a poignant and sweet recollection of the melody from the fourth movement.

The Field of the Dead

Night is falling on the battlefield. Many Russians lie dead or wounded where they have fallen. The voice of a young woman is heard, singing of her search for her brave lover. She has vowed to marry whichever of two men, Gavrilo and Buslai, has proven the bravest in battle. Both men are injured but alive. She helps them off the field.

Alexander's Entry into Pskov

The victory has been complete. Alexander's troops return to the city of Pskov in triumph, bringing with them the captives they have taken in battle. Weddings are arranged, the dead are mourned, and traitors punished. But most of all, everyone celebrates the end of the fighting. Alexander warns all who would attack his land that he or his children will punish future invaders. The chorus sings a paean of celebration.

—Steven Ledbetter

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ALEXANDER NEVSKY

1. Russia Beneath the Yoke of the Mongols

2. Song about Alexander Nevsky

Chorus of Russians:

A i bylo dyelo na Nyevyeryekye,
Na Nyevyeryekye, na bolshoi vodye.
Tam rubili my zloye voinstvo,
Zloye voinstvo, voisko shvyedskoye.

It happened on the Neva River,
On the Neva, the great water.
There we slaughtered the evil army,
the evil army of the Swedes.

Ukh! kak bilis my, kak rubilis my!
Ukh! Rubili korabli po dostochkam.
Nashi krov'rudu nye zhalyeli my
za vyelikuyu zyemlyu ruskuyu.

Oh, how we fought, how we slashed!
Oh, we chopped their boats into kindling.
We did not spare our golden blood
in defense of the great Russian land.

Gde proshel topor, byla ulitza.
Gde lyetyelo kop'yo pyerye ulochek.
Polozhili my shvyedovnemchinov,
Kak kobyl'travu na sukhoi zyemlye.

Where the axe passed, there was a street,
where the spear flew, an alley.
We mowed down our Swedish enemies
like feather-grass on dry soil.

Nye ustupim my zyemlyu russkuyu.
Kto pridyot na Rus', budyet nasmyert' bit.
Podnyalasya Rus' suprotiv vraga,
podnimis' na boi, slavnyi Novgorod!

We shall not yield up the Russian land.
Whoever invades Russia, shall be killed.
Russia has arisen against the foe;
arise for battle, glorious Novgorod!

3. The Crusaders in Pskov

Crusaders:

Peregrinus expectavi pedes meos in cymbalis est.

A foreigner, I expected my feet to be shod in cymbals.

4. "Arise, People of Russia"

Chorus of Russians:

Vstavaitye, lyudi russkiye,
na slavnyi boi, na smyertnyi boi,
vstavaitye, lyudi vol'nye,
za nashu zyemlyu chestnuyu.

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

Tenors, Basses:

Zhivym boitsam pochyot i chest',
a myortvym slava vechnaya.
Za otchii dom, za russkii krai
vstavaitye, lyudi russkiye.

To living warriors, respect and honor,
and to the dead, eternal glory.
For our fathers' home, our Russian territory,
arise, people of Russia.

Chorus:

Vstavaitye, lyudi russkiye,
na slavnyi boi, na smyertnyi boi,
vstavaitye, lyudi vol'nye,
za nashu zyemlyu chestnuyu.

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

Women, then Men:

Na Rusi rodnoi, na Rusi bol'shoi
nye byvat' vragu.

In our native Russia, in great Russia,
let no foe exist.

—Please turn the page quietly.—

Podnimaisya, vstan',
mat' rodnaya Rus'!

Raise yourself up, stand up,
our own mother Russia!

Women:
Vstavaitye, lyudi russkiye,
Men:
na slavnyi boi, na smyertnyi boi,
Women:
vstavaitye, lyudi vol'nye,
Men:
za nashu zyemlyu chestnuyu.

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

Women:
Vragam na Rus' nye kazhivat',
polkov na Rus' nye vazhivat',
putyei na Rus' nye vidyvat',
polyei Rusi nye taptyvat'.

Let no foe march through Russia,
let no regiments rove across Russia,
let them not see the paths to Russia,
let them not tread on the fields of Russia.

Chorus:
Vstavaitye, lyudi russkiye,
na slavnyi boi, na smyertnyi boi,
vstavaitye, lyudi vol'nye,
za nashu zyemlyu chestnuyu.

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

5. The Battle on the Ice

Crusaders:
Peregrinus expectavi pedes meos in cymbalis.

A foreigner, I expected my feet to be shod in cymbals.

Vincant arma crucifera.
Hostis pereat!

May the arms of the cross-bearers conquer!
Let the enemy perish!

6. The Field of the Dead

A Russian Woman:
Ya poidu po polyu byelomu,
polyechu po polyu smyertnomu.
Poishchu ya slavnykh sokolov,
zhenikhov moikh, dobrykh molodtsyev.

I shall go over the white field,
I shall fly over the deadly field.
I shall seek the glorious falcons,
my bridegrooms, the sturdy young men.

Kto lyezhit, myechami porublyennyi,
kto lyezhit, stryeloyu poranyennyi.
Napoili oni krov'yu aloyu
zyemlyu chestnuyu, zyemlyu russkuyu.

One lies hacked by swords,
one lies wounded by the arrow.
With their crimson blood they have watered
the honest soil, the Russian land.

Kto pogib za Rus' smyert'yu dobroyu,
potseluyu togo v oghi myertvye,
a tomu molodtsu, shto ostalsya zhit',
budu vyernoi zhenoi, miloi ladoyu.

Whoever died a good death for Russia,
I shall kiss upon his dead eyes,
and to that young man who remained alive,
I shall be a faithful wife, a loving spouse.

Nye voz'mu v muzh'ya krasivovo:
krasota zyemnaya konchayetsya.
A poidu ya za khrabrovo.
Otzovityesya, yasnyi sokolyi!

I shall not marry a handsome man;
earthly beauty comes to an end.
But I shall wed a brave man.
Cry out in answer, bright falcons!

7. Alexander's Entry into Pskov

Chorus of Russians:

Na vyliki boi vykhodila Rus'.	Russia marched out to mighty battle.
Voroga pobyedila Rus'.	Russia overcame the enemy.
Na rodnoi zyemlye nye byvat' vragu.	On our native soil, let no foe exist.
Kto pridyot, budyet nasmyert' bit.	Whoever invades, will be killed.

Women:

Vyesyelisya, poi, mat' rodnaya Rus'!	Be merry, sing, mother Russia!
Na rodnoi Rusi nye byvat' vragu.	In our native Russia, let no foe exist.
Nye vidat' vragu nashikh russkikh syol.	Let no foe see our Russian villages.
Kto pridyot na Rus', budyet nasmyert' bit.	Whoever invades Russia will be killed.

Men:

Nye vidat' vragu nashikh russkikh syol.	Let no foe see our Russian villages.
Kto pridyot na Rus', budget nasmyert' bit.	Whoever invades Russia will be killed.

Na Rusi rodnoi, na Rusi bol'shoi nye byvat' vragu.	In our native Russia, in great Russia, let no foe exist.
Na Rusi rodnoi, na Rusi bol'shoi nye byvat' vragu. Vyesyelisya, poi, mat' rodnaya Rus'!	In our native Russia, in great Russia, let no foe exist. Be merry, sing, our own mother Russia!
Na vyelikii prazdnik sobralasya Rus'.	At the mighty festival, all Russia has gathered together.
Vyesyelisya, Rus'! rodnaya mat'!	Be merry, Russia, mother of ours!

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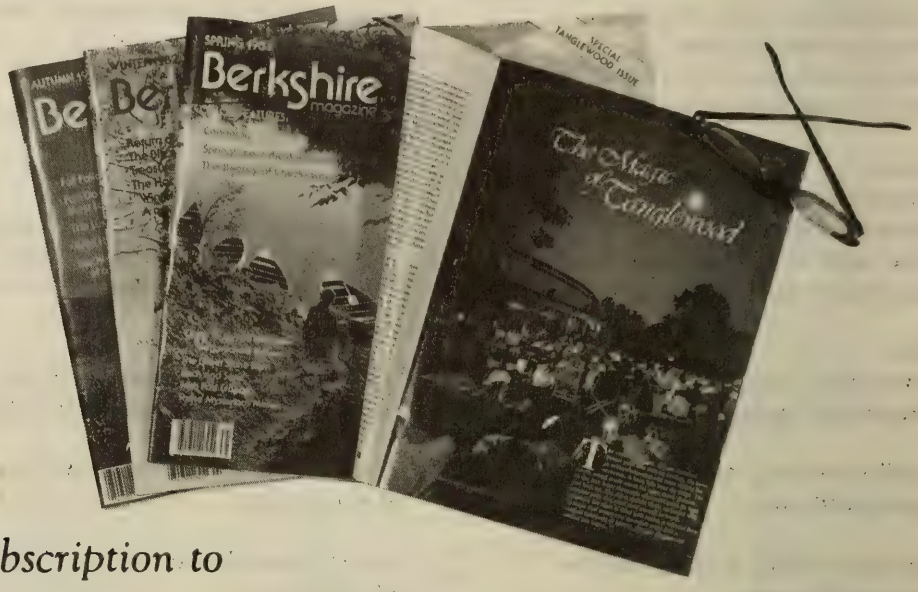
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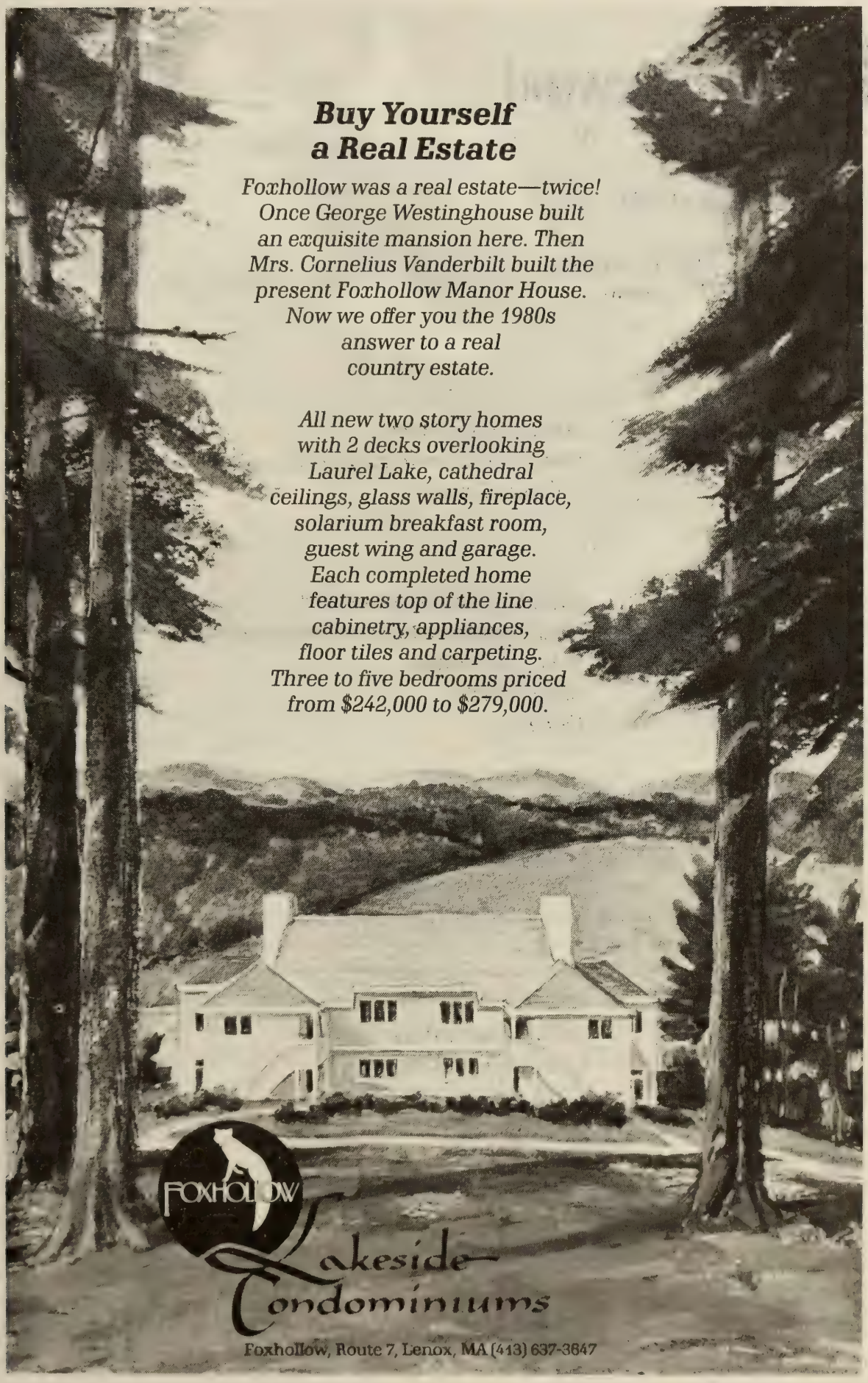
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Sunday, 13 July at 2:30

LEONTYNE PRICE, soprano
DAVID GARVEY, piano

I.

attr. HANDEL	Dank sei dir, Herr
HANDEL	Piangerò la sorte mia, from *Giulio Cesare*

II.

MARX	Hat dich die Liebe berührt
	Und gestern hat er mir Rosen gebracht
	Valse de Chopin
	Selige Nacht
	Der Ton

III.

GIORDANO	La mamma morta, from *Andrea Chenier*

INTERMISSION

IV.

LISZT	Oh! quand je dors
LISZT	Comment, disaient-ils
POULENC	C'est ainsi que tu es
HAHN	Le Printemps

V.

HOIBY	Evening
HOIBY	The Serpent
BONDS	Minstrel Man
DOUGHERTY	i thank you God

VI.

Arr. JOHNSON Witness
Arr. JOHNSON Ride on, King Jesus

Please withhold applause until after each group of songs.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

David Garvey plays the Steinway piano.

Week 3

Notes

George Frideric Handel is one of the greatest of all composers for the human voice, whether he writes for solo or massed chorus. *Dank sei dir, Herr* was published in 1906 as an addition to a German performance of Handel's oratorio *Israel in Egypt*. Its melody is a broad cantilena in the Handel style, but it is, in fact, a forgery, probably perpetrated by one Siegfried Ochs, and if it was added to *Israel in Egypt*, the addition did not take place until nearly a century and a half after the composer's death.

Giulio Cesare, on the other hand, is indisputably by Handel; it is one of his finest operas, and "*Piangerò*" is an unforgettable melodic high point. Early in the third act, the soldiers of Ptolemy, the brother of Cleopatra, defeat the soldiers of Cleopatra and take her prisoner. Ptolemy swears to tame her pride and to humiliate her utterly. Cleopatra, left alone with her guards, does not know whether her protector, Caesar, is dead or alive. She laments the change of fortune that has befallen her in a single day. She swears to weep as long as she has life in her body; and in a dramatic middle section, she adds that her ghost will come back to haunt her hated brother after she is gone.

The Austrian composer **Joseph Marx** (1882-1964) is one twentieth-century composer who followed the tradition of the great German creators of the art song in the nineteenth century. Just in the four years 1908-12 he turned out some 120 songs, inspired to a considerable extent by his fellow Styrian Hugo Wolf. Marx has much the same concern for giving texts their true value, and the same elaboration of the accompaniments. Indeed, Marx chooses many of the same poets (though not the same texts). For example, he composed some of Heyse's translations of Italian lyrics that Wolf had not chosen to set in his *Italienisches Liederbuch*. Marx also set to music the poems of Giraud that had formed the basis of Schoenberg's *Pierrot lunaire*; the different settings make for a striking comparison.

Umberto Giordano (1867-1948) wrote twelve operas, but he is remembered almost solely for *Andrea Chenier*, to a libretto by Luigi Illica, more generally remembered as a collaborator of Puccini's. *Andrea Chenier* is an emotional and dramatic work set in Paris during the French Revolution and dealing fictionally with a real character, the poet Andrea Chenier, who was executed by the Revolution. *La mamma morta* is sung by Madeleine de Coigny in the third act. She offers herself to the Revolutionary leader Gérard, whose desire for Madeleine has motivated his signature on the indictment against Chenier, in return for her lover's freedom. Then she sings the aria, recounting all she has been through, culminating in the realization that the personification of Love is one with Death.

Franz Liszt composed more than seventy songs. Though as a whole the songs are not the most important part of his output, he is nonetheless generally underrated as a songwriter. Liszt chose poets from Goethe to Petrarch to Victor Hugo (as in the two songs included here), and set German, Italian, and French texts, all with a carefully wrought partnership between voice and piano. And the accompaniments created by this great virtuoso of the keyboard are—needless to say—far more than the vapid rhythmic backgrounds of lesser composers. Both the Victor Hugo songs are little gems of the song literature.

Francis Poulenc, the great master of recent French song, set a number of texts by Louise de Vilmorin, most notably the six songs of *Fiançailles pour rire* (*Whimsical betrothal*). "C'est ainsi que tu es" is from a different set, *Metamorphoses*, in which it is the second of three songs. The poem and its setting share a lyric gravity that is highly expressive.

Reynaldo Hahn (1875-1947) was born in Venezuela, but was taken to Paris at the age of three and eventually took French nationality. Even in his teens he attained a remarkable success with his elegantly written songs, many of which he himself sang to his own accompaniment in fashionable salons. The songs are his best-known works, but he also was drawn to the stage and composed seventeen operas, operettas, and musical comedies as well as six ballets and much incidental music (his masterpiece in this line is the operetta *Ciboulette*). After the Second World War he became director of the Paris Opéra.

Lee Hoiby has been especially active as an opera composer, one who seeks his librettos in literary sources of great variety, ranging from Turgenev's *A Month in the Country* (*Natalia Petrovna*, 1964) to Tennessee Williams (*Summer and Smoke*, 1971) and most recently Shakespeare (*The Tempest*, which he has just finished). Born in Madison in 1926, he studied at the University of Wisconsin and later at the Curtis Institute with Gian Carlo Menotti, whose dedication to the Romantic tradition he retains. His vocal work, both for the stage and in his songs, has been marked by a sensitivity to the English language.

Margaret Bonds was among the first black women to attain the stature of a conservatory-trained composer. Born in Chicago in 1913, she studied first at Northwestern University and later at Juilliard. She was especially active as a pianist in concerts and on the radio. Her compositions include works for the orchestra and the theater, as well as a great many songs and choral pieces. Margaret Bonds died in Los Angeles in 1972. *Minstrel Man* is a setting of a poem by Langston Hughes (from *Dreamkeeper*) that turns the old stereotype of a comical blackface minstrel on its head with understated bitterness.

Celius Dougherty was born in Minnesota in 1902. After studies at the University of Minnesota, he went to Juilliard, where he pursued composition work with Reuben Goldmark and piano with Josef and Rosina Lhevinne. A large part of his career has

been spent as accompanist to a number of important singers, and this has, no doubt, spurred his activity as a composer, since the largest category of his output consists of songs.

Hall Johnson (1882-1970) was best known as a choral director, particularly for the creation of the Hall Johnson Choir, which he undertook to preserve the integrity of the spiritual in concert performance, to avoid "polishing" it to death. The success of the group led to an invitation to provide the music—arrangements of spirituals—for the Broadway play *Green Pastures*. Later he went to Hollywood to supervise the music for a film production of the play, and this in turn led to his directing the chorus for the soundtrack of *Lost Horizon*. In all his arrangements of spirituals, whether for chorus or soloist, Hall Johnson sought to preserve the spirit and the vocal styles that he heard from the old singers with whom he grew up in his native Georgia.

—Steven Ledbetter

Please withhold applause until after each group of songs.

I.

Dank sei dir, Herr

Dank sei dir, Herr!
Du hast dein Volk mit dir geführt,
Israel, hin durch das Meer.
Wie eine Heerde zog es hindurch,
Herr, Deine Hand schützte es,
in Deiner Güte gabst Du ihm Heil.

Thanks be to thee

Thanks be to Thee, O Lord!
Thou hast led Thy people Israel
safe through the sea.
Thou hast led them hence as a flock,
Lord, Thy hand has protected them;
in Thy goodness hast Thou granted them
grace.

Piangerò

(*Recitative*)
E pur così in un giorno
perdo fasti e grandezze?
Ahi fato rio!
Cesare, il mio bel nume,
è forse estinto;
Cornelia e Sesto inermi son,
nè sanno darmi soccorso.
Oh Dio!
non resta alcuna speme al viver mio.

Piangerò la sorte mia,
sì crudele e tanto ria,
finché vita in petto avrò.
Ma poi morta d'ogn'intorno
il tiranno e notte e giorno
fatta spettra agiterò.

—*Nicola Haym*

I shall weep

And thus in a single day
I lose pomp and greatness?
Oh, cruel fate!
Caesar, my fair idol,
may be dead;
Cornelia and Sextus are imprisoned
and cannot offer assistance.
O ye gods!
No hope remains for my life.

I shall bewail my fate,
so cruel and so hideous,
while I have life in my breast.
But once I am dead,
having become a spectre,
I shall haunt the tyrant night and day.

II.

Hat dich die Liebe berührt

Hat dich die Liebe berührt,
Still unter lärmendem Volke,
Gehst du in gold'ner Wolke,
Sicher vom Gott geführt.

Nur wie verloren umher
Lässest die Blicke du wandern,
Gönnst ihre Freuden den andern,
Trägst nur nach einem Begehr.

Scheu in dich selber verzückt,
Möchtest du leugnen vergebens,
Dass nun die Krone des Lebens,
Strahlend die Stirn dir schmückt.

—*Paul Heyse*

If love has touched you

If love has touched you
silently, amidst the noisy crowd,
you'll walk in a golden cloud,
led safely by God.

As one lost in dreams
you let your gaze wander,
you leave to others their pleasures,
you bear but one desire.

Shyly drawn within yourself,
vainly you would deny
that now the crown of life
radiantly adorns your brow.

Und gestern hat er mir Rosen gebracht

Ach, gestern hat er mir Rosen gebracht,
sie haben geduftet die ganze Nacht,
für ihn geworben, der meiner denkt,
da hab' ich den Traum einer Nacht ihm geschenkt;
und heute geh ich und lächle stumm,
trag' seine Rosen mit mir herum
und warte und lausche, und geht die Tür,
so zittert mein Herz: ach, käm er zu mir,

und küsse die Rosen, die er mir gebracht,
und gehe und suche den Traum der Nacht!

—*Th. Lingen*

And yesterday he brought me roses

Ah, yesterday he brought me roses,
they gave off their fragrance all night,
pleading for him, who thinks of me,
for I have presented him with one night's dream;
and today I go around smiling silently,
and carry his roses around with me
and wait and listen; and if the door opens,
my heart trembles: "Oh, if only he'd come to me,
and kiss the roses that he brought me,
and go in search of that nocturnal dream!"

Valse de Chopin

Wie ein blasser Tropfen Blut's,
färbt die Lippen einer Kranken,
also ruht auf diesen Tönen
ein Vernichtungssücht'ger Reiz.

Wilder Lust Akkorde tönen,
der Verzweiflung eis'gen Traum.
Wie ein blasser Tropfen Blut's
färbt die Lippen einer Kranken.

Heiss und jauchzend,
süss und schmachtend,
melancholisch düstrer Walzer,
kommst mir nimmer aus dem Sinn.

Haftest mir in den Gedanken,
wie ein blasser Tropfen Blut's.

—*Albert Giraud*

A Waltz of Chopin's

As a pale drop of blood
tints the lips of an invalid,
so rests on these tones
the charm of one seeking oblivion.

Chords of wild ecstasy resound,
despair's icy dream.
As a pale drop of blood
tints the lips of an invalid.

Hot and exulting,
sweet and languishing,
gloomy, melancholy waltz,
you never leave my mind.

You stick in my thoughts
like a pale drop of blood.

Selige Nacht

Im Arm der Liebe schliefen wir ein,
Am offnen Fenster lauschte der Sommerwind,
Und unsrer Atemzüge Frieden trug er hinaus
in die helle Mondnacht.
Und aus dem Garten tastete zagend sich ein Rosenduft
an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches, so reich an Sehnsucht.

—Otto Erich Hartleben

Night of bliss

In the arms of love we found repose;
outside the window the summer wind listened,
and wafted the peace of our soft breathing out
into the bright moonlit night.
And from the garden a rosy fragrance timorously
sought our bed of love
and gave us wonderful dreams,
dreams of transport, rich in yearning.

Der Ton

Es singt in tiefem Tone
in mir so schwer und an Gold so reich,
ich bin einem mächt'gen Herren gleich,
ein König in Mantel und Krone.

Lehnt stumm die Nacht an die Scheiben
dann singt mir der Goldlaut durch Herz und Hirn,
verschlingt die Gedanken von Firn zu Firn.
Hinaus ins Weltentreiben.

Das trägt mich zu fremden Borden
wo Sterne im Reigen beisamen steh'n,
es will mir das Herz vor Glück vergehen,
zu langen brausenden Akkorden!

—Knut Hamsun

The organ's tone

There is singing in deep tones
within me, so heavy and so rich in gold,
I am like a powerful lord,
a king in mantle and crown.

When night leans mute against the windowpanes,
then the golden tone sings through my heart and soul,
swallows up my thoughts from snow to snow.
Out into the world's activity!

It carries me to the furthest realms
where stars together dance their roundelay,
it makes my heart break in happiness
in long roaring chords!

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III.

"La mamma morta," from *Andrea Chenier*

La mamma morta
m'hanno a la porta
della stanza mia;
moriva e mi salvava! . . .
Poi a notte alta io con Bersi errava,
quando, ad un tratto, un livido bagliore
guizza e rischiara innanzi a' passi miei
la cupa via!
Guardo! . . . Bruciava il loco di mia culla!
Così fui sola! . . . E intorno il nulla!
Fame e miseria! . . .
Il bisogno e il periglio! . . .
Caddi malata! . . .
E Bersi, buona e pura,
di sua bellezza ha fatto
un mercato, un contratto per me!
Porto sventura a chi bene mi vuole!

They killed my mother
at the door
of my room;
she died and saved me!
Then late at night I fled with Bersi,
when suddenly a livid beam of light
flickers and illuminates before my steps
the dark path!
Look! . . . The place of my birth was burning!
I was alone! Nothing around me!
Hunger and misery . . .
Want, danger . . .
I fell ill . . .
And Bersi, so good and pure,
sold her beauty,
she did that sort of business for me!
I bring misfortune to those who wish me well!

[Suddenly in her eyes there shines a light of highest joy, a grand, deep light, like the reflection of some mysterious splendor.]

Fu in quel dolore
Che a me venne l'amor!
Voce piena d'armonia
e dice: "Vive ancora! Io son la vita!
Ne' miei occhi é il tuo cielo!
Tu non sei morta! Le lagrime tue
io le raccolgo! . . . io sto sul tuo cammino
e ti sorreggo!
Sorridi e spera! Io son l'amore! . . .
Tutto intorno é sangue e fango? . . .
Io son divino! . . .
Io son l'oblio . . .
Io sono il dio
che sovra il mondo scende da l'empireo,

fa della terra un ciel . . .
Ah! Io son l'amor!"
E l'angelo si accosta, bacia,
e vi bacia la morte! . . .
Corpo di moribonda é il corpo mio!
Prendilo, dunque! . . . Io son già morta cosa!

It was in that grief
that love came to me,
a harmonious voice,
saying, "Live on! I am life!
Your heaven is in my eyes!
You are not dead! Your tears
I shall gather! . . . I stand on your pathway
to sustain you!
Smile and hope! I am love! . . .
All around you is blood and filth? . . .
I am divine! . . .
I am oblivion . . .
I am the god
that descends to the world from the empyrean,
and makes earth a heaven . . .
Ah! I am love!"
And the angel drew near, kissed me,
and the kiss was death! . . .
My body is the body of one dying!
Take it, then! I am already dead!

—*Luigi Illica*

IV.

Oh! quand je dors

Oh! quand je dors, viens auprès de ma
couche,
Comme à Pétrarque apparaissait Laura,
Et qu'en passant ton haleine me touche . . .
Soudain ma bouche
S'entr'ouvrira!

Sur mon front morne où peut-être
s'achève
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre se lève . . .
Soudain mon rêve
Rayonnera!

Puis sur ma lèvre où voltige une flamme,
Eclair d'amour que Dieu même épura,
Pose un baiser, et d'ange deviens
femme . . .
Soudain mon âme
S'éveillera!

—*Victor Hugo*

Oh, while I sleep

Oh, while I am sleeping, come to my
bedside,
as Laura appeared to Petrarch,
and in passing let your breath touch me . . .
Suddenly my mouth
will smile!

On my dark brow, where, perhaps, there is
ending
some dark dream that has lasted too long,
let your face rise like a star . . .
Suddenly my dream
will become radiant!

Then on my lips, where a flame is flickering,
a flash of love that God himself will purify,
place a kiss, and from an angel become a
woman . . .
Suddenly my soul
will awaken!

—Please turn the page quietly.—

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Comment, disaient-ils

Comment, disaient-ils,
Avec nos nacelles
Fuir les alguazils?
Ramez, ramez, disaient-elles.

Comment, disaient-ils,
Oublier querelles
Misères et périls?
Dormez, dormez, disaient-elles.

Comment, disaient-ils,
Enchanter les belles
Sans philtres subtils?
Aimez, aimez, disaient-elles.

Ramez, dormez, aimez,
disaient-elles!

—*Victor Hugo*

"How," said the men

"How," said the men,
"with our boats
shall we escape the alguazils?"*
"Row, row," said the maids.

"How," said the men,
can we forget our quarrels,
wretchedness, and dangers?"
"Sleep, sleep," said the maids.

"How," said the men,
"can we enchant the fair
without subtle potions?"
"Love, love," said the maids.

"Row, sleep, love,"
said the maids.

*A Spanish police official

C'est ainsi que tu es

Ta chair, d'âme mêlée,
Cheveleure emmêlée,
Ton pied courant le temps,
Ton ombre qui s'étend
Et murmure à ma tempe.
Violà, s'est ton portrait,
C'est ainsi que tu es,
Et je veux te l'écrire
Pour que la nuit venue,
Tu puisses croire et dire,
Que t'ai bien connue.

—*Louise de Vilmorin*

It is thus that you are

Your body imbued with soul,
your tangled hair,
your foot racing with time,
your shadow, which stretches
and murmurs close to my temples.
There, that is your portrait,
it is thus that you are,
and I want to write it to you
so that, once night has come,
you may believe and say
that I knew you well.

Le Printemps

Te voilà, rire du Printemps:
Les thyrses des lilas fleurissent!

Les amantes, qui te chérissent,
Délivrent leurs cheveux flottants!
Sous les rayons d'or éclatants
Les anciens lierres se flétrissent!

Te voilà, rire du Printemps:
Les thyrses des lilas fleurissent!

Couchons-nous au bord des étangs;
Que nos maux amers se guérissent!
Mille espoirs fabuleux nourrissent
Nos coeurs émus et palpitants.

Te voilà, rire du Printemps!

—*Théodore de Banville*

Spring

There you are, smile of Spring;
the lilacs are in full bloom!

The lovers, who cherish you,
free their flowing hair!
Beneath the brilliant golden rays,
the ancient ivy withers!

There you are, smile of Spring:
the lilacs are in full bloom!

Let us lie down by the edge of the pond;
that our bitter wounds may be healed!
A thousand fabulous hopes nourish
our moved and throbbing hearts.

There you are, smile of Spring.

V.

Evening

Evening, when the measure skips a beat,
And then another, one by one,
and all to a seething minor swiftly modulate,
Bare night is best.
Bare earth is best.
Bare, bare.
Except for our own houses huddled low
Beneath the arches and their spangled air,
Beneath the rhapsodies of fire and fire,
Where the voice that is in us makes a true response,
Where the voice that is great within us rises up,
As we stand gazing at the rounded moon.

—*Wallace Stevens*

The Serpent

There was a Serpent who had to sing.
There was.
There was.
He simply gave up Serpenting.
Because.
Because.
He didn't like his kind of life.
He couldn't find a proper wife.
He was a Serpent with a soul,
He got no pleasure down in his hole.
And so, of course he had to sing,
And sing he did, like anything!
Ah, Ah,
Ah, Ah,
The birds, they were, they were astounded
And various measures propounded
To stop the Serpent's awful racket.
They bought a drum.
He wouldn't whack it.
They sent, you always send, to Cuba,
And got a most commodious tuba.
They got a horn.
They got a flute.
But nothing would suit.
He said, "Look birds, all this is futile.
I do not like to bang or tootle."
And then he cut loose with a horrible note
That practically split the top of his throat.
"You see," he said, with a Serpent's leer,
"I'm serious about my singing career!"
And the words resounded with many a shriek
As the birds flew off, to the end of next week.

—*Theodore Roethke*

Minstrel Man

Because my mouth is wide with laughter
 and my throat is deep with song
You do not think I suffer after
 I have held my pain so long.
Because my mouth is wide with laughter
You do not hear my inner cry.
Because my feet are gay with dancing
 You do not know, I die.
 You do not know, I die.

—*Langston Hughes*

i thank You God

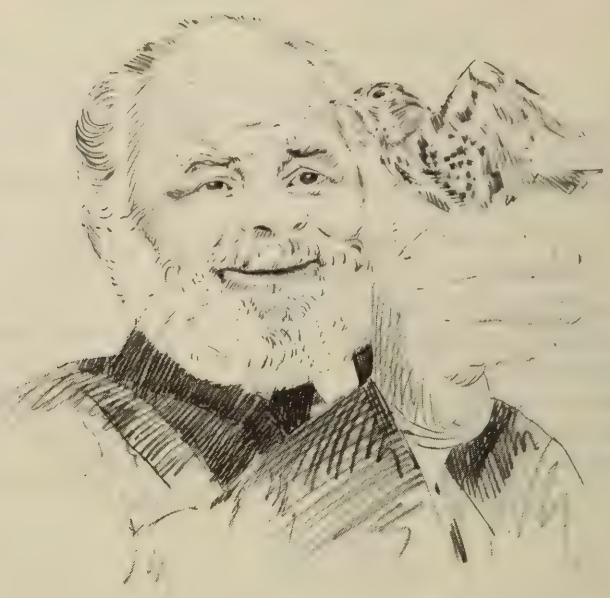
i thank You God for most this amazing day
for the leaping, greenly spirits of trees
and a blue true dream of sky
and for everything which is natural
which is infinite, which is yes.

(i who have died am alive again today
and this is the sun's birthday;
this is the birthday of life and of love and wings
and of the gay great happening illimitably earth)

how should tasting touching hearing
seeing breathing any lifted
from the no of all nothing
human merely being doubt unimaginable You?

(now the ears of my ears awake
and now the eyes of my eyes are opened.)

—*e.e. cummings*



Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

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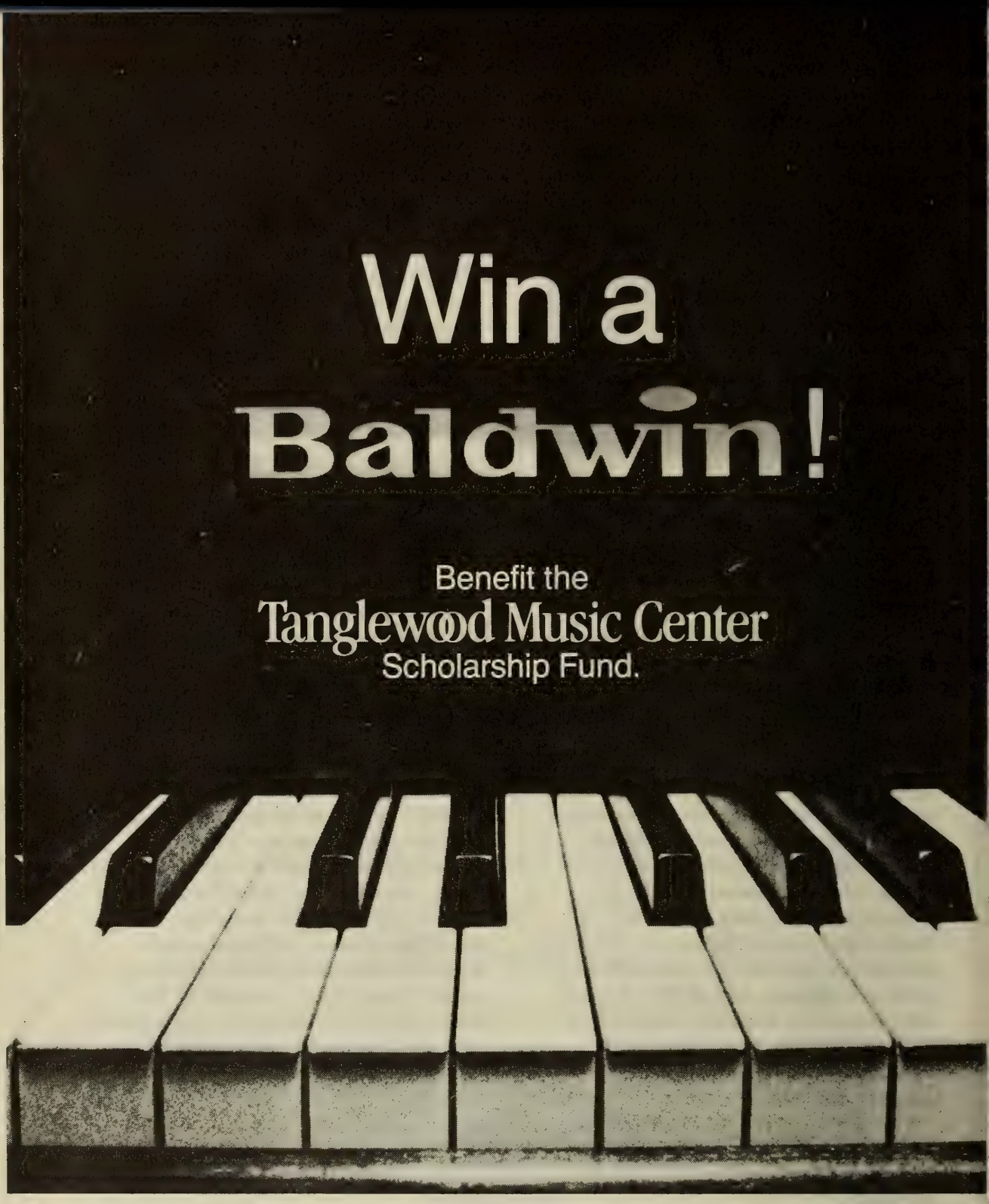
Live broadcasts from Tanglewood are made possible by a grant from BayBanks, Inc.

Viktoria Mullova



In only her third season since her departure from the Soviet Union, violinist Viktoria Mullova's career in the West has soared. Born in 1959, Ms. Mullova is the only musician in her family, which includes a pair of twin sisters. Encouraged by her parents to study violin, she was accepted at the Central Music School in Moscow at age nine, and she gave her first public concerto performance at twelve. Ms. Mullova went on to the Moscow Conservatory, where she studied with Leonid Kogan. In 1975 she won first prize at the Wienawski Competition in Poland, and in 1981 she took first place at the Sibelius Competion in Helsinki. In 1982, after winning the Gold Medal at the Tchaikovsky Competition, Ms. Mullova left Moscow to pursue her concert career in the West. Her new life has been the subject of a documentary co-produced by the BBC and ABC television.

Ms. Mullova made her London orchestral debut in May 1984 with the Royal Philharmonic Orchestra led by Okko Kamu. She spent two weeks performing chamber music on a Mediterranean music cruise with such distinguished artists as Mstislav Rostropovich, Galina Vishnevskaya, James Galway, Maurice André, Jean-Pierre Rampal, and Zurich's Collegium Musicum Orchestra led by Paul Sacher and Charles Dutoit. Following the cruise, she made her Korean recital debut and an extensive tour of Japan, which included performances with Seiji Ozawa and the New Japan Philharmonic. Ms. Mullova's 1984-85 engagements brought her to American cities from coast to coast and to London for her debut with the London Symphony; she also performed with the Berlin Philharmonic. This season she made her Boston Symphony Orchestra debut with performances conducted by Seiji Ozawa in Boston, New York, and Washington, D.C., as well as her debut with the Philadelphia Orchestra conducted by Riccardo Muti. In October 1985, Ms. Mullova began an exclusive recording arrangement with Philips, under which she will make five recordings in the next three years. The first is an album of the Sibelius and Tchaikovsky concertos with Seiji Ozawa and the Boston Symphony. Other 1985-86 engagements included performances with the London Symphony Orchestra under Maxim Shostakovich and Claudio Abbado, as well as performances with the European Chamber Orchestra in Edinburgh and Lucerne, also conducted by Mr. Abbado. The 1986-87 season will include performances with the Pittsburgh Symphony Orchestra under Lorin Maazel, the Royal Philharmonic under André Previn, a recital at the Kennedy Center, and a tour of Germany with the London Symphony Orchestra under Claudio Abbado.



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Janice Taylor



A frequent guest artist with major orchestras, on recital series, and with opera companies throughout North America and abroad, mezzo-soprano Janice Taylor has appeared at such major music centers as New York's Lincoln Center and Carnegie Hall, Washington, D.C., Boston, Philadelphia, Cleveland, Munich, Stuttgart, Milan, Toronto, and Montreal. Renowned for her interpretation of the music of Gustav Mahler, Ms. Taylor has performed the Second Symphony with numerous orchestras, the Eighth at the gala opening of San Francisco's Davies Hall, and the Fourth on tour with the San Francisco Symphony. Her many performances of *Kindertotenlieder* and *Songs of a Wayfarer* have included choreographed versions which she has sung for the National Ballet of Canada. She made her Boston Symphony debut in performances of Mahler's *Das klagende Lied* in Boston and New York in January and February 1984, rejoining the orchestra the following summer for Falla's *Three-cornered Hat* and as Ursule in Berlioz's *Béatrice et Bénédict*.

Ms. Taylor began her musical training at a very early age as a pianist in western New York state, but it was not until after leaving college that she went to Montreal to begin her language and vocal studies. Her singing career was launched in Canada when she made her recital debut in Montreal and her orchestra debut with the Toronto Symphony, leading to appearances with nearly every major orchestra and recital series in Canada. Ms. Taylor's orchestra debut in the United States was with the National Symphony Orchestra under John Nelson's direction at the Kennedy Center. Subsequent appearances have included the orchestras of San Francisco, Indianapolis, St. Louis, and Cleveland, and the Spoleto Festival, under the direction of such leading conductors as Erich Leinsdorf, Kurt Masur, Edo de Waart, Leonard Slatkin, and Michael Tilson Thomas. In Europe, Ms. Taylor's orchestra debut took place with the RAI Orchestra of Milan at the Verdi Auditorium. In the realm of opera, Ms. Taylor has appeared in Ottawa in the National Arts Centre's productions of *Pique Dame* and *A Midsummer Night's Dream*, in concert versions in Toronto of *Hérodiade* and *La clemenza di Tito*, and in *Béatrice et Bénédict* with the opera companies of St. Louis and Indianapolis. She has also appeared with Vancouver Opera, and she made her European debut in Spoleto in Shostakovich's *Lady Macbeth of Mtsensk*. The 1985-86 season brought debuts with the Montreal Opera and the Lyric Opera of Chicago.

Born in Westfield, New York, and currently residing in New York City, Janice Taylor has been heard many times in the music of J.S. Bach, both at Lincoln Center with Musica Sacra and at the Metropolitan Museum of Art as soloist with the Bach Aria Group. She has also been guest artist with the Bach festivals of Bethlehem, Pennsylvania, and the Berea Bach Festival. An increasingly active recitalist, Ms. Taylor has recorded for the Bach Aria Group and for national radio and television broadcasts throughout the United States, Canada, and Europe. In addition to joining Frederica von Stade for a CBS recording, she was featured with Elly Ameling and the San Francisco Symphony in a recording of Debussy's *La Damoiselle élue* for Philips conducted by Edo de Waart.

Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981. This past April they participated in the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* in Boston and New York under the direction of Seiji Ozawa.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. The chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand;* both of these have been issued on compact disc. The Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule; their album of *a cappella* twentieth-century American choral music, recorded at the invitation of Deutsche Grammophon, received a Grammy nomination for best choral performance of 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill for Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra for Telarc (a compact disc), and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade for CBS. The chorus has also recorded a Christmas album, "We Wish You A Merry Christmas," with John Williams and the Boston Pops for Philips.

John Oliver made his Boston Symphony Orchestra conducting debut last summer at Tanglewood and led performances of Bach's B minor Mass with the orchestra at Symphony Hall in December 1985. In addition to his work with the Tanglewood Festival Chorus, he is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Stawn Barber
Ingrid Bartinique
Michele M. Bergonzi
Susan Cavalieri
Bonita Ciambotti
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Helen Eberle Daly
Lou Ann David
Suzanne Dobson
Jeanne Duffy
Christine P. Duquette
Alice Honner-White
Christine Jaronski
Frances V. Kadinoff
Eve Kornhauser
Patricia Mitchell
Betsy Moyer
Diane Norris
Fumiko Ohara
Kristen M. Peterson
Jamie Redgrave
Lisa Saunier
Joan Pernice Sherman
Diane M. Stickles
Bernadette Yao

Mezzo-sopranos

Karen Bergmann
Christine Billings
Amanda Maffei Campbell
Barbara Clemens
Arnalee Cohen
Ethel Crawford
Catherine Diamond
Sara Dorfman
Kitty DuVernois
Mary F. Ellis
Evelyn M. Eshleman-Kern
Christine Faub
Margot Fein
Dorrie Freedman
Irene Gilbride
Thelma Hayes
Donna Hewitt-Didham
Leah Jansizian
Suzanne D. Link
Gail T. Livingston
Dorothy W. Love
April Merriam
Jane Regan
Laurie Rogers
Ellen D. Rothberg
Deborah Ann Ryba
Amy Sheridan
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Nancy Stockwell-Alpert
Lorraine Walsh
Betty Karol Wilson
Leslie Ann Wisdom

Tenors

Ralph A. Bassett
Donato Bracco
William A. Bridges, Jr.
Victor E. Calcaterra
John T. Crawford
Reginald Didham
C. Paul Dredge
Timothy E. Fosket
William E. Good
J. Stephen Groff
David M. Halloran
Dean Armstrong Hanson
George Harper
Marc P. Hawley
John W. Hickman
Fred G. Hoffman
Richard P. Howell
Stanley Hudson
James R. Kauffman
Edward J. Kiradjieff
John Vincent MacInnis
David E. Meharry
Sean Mooney
David R. Norris
Dwight E. Porter
David A. Redgrave
Robert D. Ruplenas
Ronald Severson
Terence Stephenson
Dean Stevens
Charles L. Wilson
Richard Witter
R. Spencer Wright
Carl Zahn

Basses

Kelly D. Anderson
Peter Crowell Anderson
J. Barrington Bates
Bruce R. Bonin
John F. Cavallaro
Jonathan Cleveland
Edward E. Dahl
Doug Dittman
James Dobson
John Duffy
Jay S. Gregory
Roger Grodsky
G. Paul Kowal
Timothy Lanagan
Steven Ledbetter
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Gregory Mancusi-Ungaro
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Robert S. McLellan
Rene A. Miville
Clark Nelson
Francisco Noya
Stephen H. Owades
Nathaniel Pulsifer
Jorge Rodriguez
Andrew Roudenko
Vladimir Roudenko
A. Michael Ruderman
David Sanford
Robert Schaffel
Frank R. Sherman
Roch Skelton
Peter S. Strickland
Cliff Webb
Peter J. Wender
Pieter Conrad White
Howard Wilcox

Sarah Harrington, Manager
Martin Amlin, Rehearsal pianist

Leontyne Price



Leontyne Price, universally regarded as one of the greatest artists of all time, made her Metropolitan Opera debut to the most prolonged demonstration of enthusiasm ever witnessed at the opera house—a forty-two-minute ovation. Since then, she has sung in the great opera houses of the world, with major symphony orchestras, and in recitals in every leading city of the world. In addition to her United States tours, she gives recitals and concert tours which take her to Vienna, Paris, Lucerne, Salzburg, Hamburg, Berlin, and Japan. She always includes songs by American composers and Negro spirituals in her recitals. In a 1985 White House ceremony, President Reagan presented Leontyne Price with the First Medal of Arts. Ms. Price is the first opera star to have received America's highest civilian award, the Medal of Freedom; the only opera star invited to give a televised recital from the White House, for which she was awarded an Emmy by the National Academy of Television Arts and Sciences; the only opera star invited to represent America at the Egyptian-Israeli peace-signing ceremonies (she also sang at the welcoming ceremonies for Pope John Paul II, likewise at the White House); the only opera star to have received eighteen Grammy awards; and the only opera star in *Life* Magazine's bicentennial issue ("Remarkable American Women 1776-1976"). In the spring of 1983, Ms. Price again represented American musicians when she sang at the International Economic Summit Conference in colonial Williamsburg. She was awarded her second Emmy in 1983 for her "Live from Lincoln Center" performance with the New York Philharmonic and her third Emmy for hosting the 1983-84 season of the PBS series "In Performance at the White House." The Republic of Italy has bestowed upon her its Order of Merit, and the San Francisco Opera awarded her its Silver Medal. Recipient of the Kennedy Center Honor, the only honoree invited back to sing at the 1981 Honors Ceremony, and a Fellow of the American Academy of Arts and Sciences, she has received honorary degrees from Howard University, Dartmouth College, Fordham University, Harvard University, Yale University, Columbia University, William Carey College, Central State University, and Rust College, where one of her benefit concerts helped to build the Leontyne Price Library. She is a vice-president of the Whitney M. Young, Jr., Memorial Foundation, a life member of the NAACP, and a member of the board of directors of the Dance Theater of Harlem and of New York University.

Leontyne Price's career began in Laurel, Mississippi, where she was born. She played the piano at the age of five and later sang in the Junior Choir,

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with the goal of becoming a music teacher. She attended Central State College in Wilberforce, Ohio, where she was encouraged to follow a singing career. To that end she was awarded a scholarship to the Juilliard School of Music. She was also a student at the Tanglewood Music Center and soon was heard in the premieres of works by Stravinsky, Barber, La Montaine, and other composers. In 1952 she made her Paris debut in Virgil Thomson's *Four Saints in Three Acts* and also made her debut in the Robert Breen production of *Porgy and Bess*, which toured Vienna, Berlin, London, and Paris. At her Town Hall debut recital in 1954 she sang the first performance of Samuel Barber's *Hermit Songs* with the composer at the piano. She then made her operatic debut in 1955 as Tosca in the NBC-TV Opera Company's coast-to-coast presentation. Appearances followed with the Boston Symphony, the Philadelphia Orchestra, the New York Philharmonic, a U.S. Department of State (ANTA) tour to India, the San Francisco Symphony, and her debut at the San Francisco Opera as Madame Lidoine in Poulenc's *Dialogues of the Carmelites*. In 1958 Herbert von Karajan invited Ms. Price to appear at the Vienna State Opera, where she made her debut under his direction in the title role of *Aida*. Triumphant engagements followed at La Scala, Salzburg, Covent Garden, Verona, Lyric Opera of Chicago, the Paris Opera, Teatro Colon, and the Metropolitan Opera, which presented her in seven different roles during her first year with the company. In addition to starring in *Aida, Don Giovanni, Tosca, Il trovatore, Madama Butterfly, Un ballo in maschera, Manon Lescaut*, and *Ariadne auf Naxos*, Ms. Price created the role of Cleopatra in Barber's *Antony and Cleopatra*, written for the opening night of the new Metropolitan Opera House at Lincoln Center.

Ms. Price records for RCA Red Seal, London, and Angel records. She has performed music of Gershwin, Barber, Beethoven, Strauss, Verdi, and Puccini with the Boston Symphony Orchestra since her first appearance in 1953. In June 1981 she appeared with John Williams and the Boston Pops, a performance taped for nationwide telecast and seen on the PBS series "Evening at Pops." When she sang arias by Verdi, Richard Strauss, and Puccini at the Hundredth Anniversary Gala of the Boston Symphony Orchestra in October 1981 under Seiji Ozawa's direction, Ms. Price was hailed by *Time* Magazine as the "*diva di tutte le dive.*" Her most recent appearance with the orchestra was at Tanglewood in 1983, when she performed music of Richard Strauss: the Four Last Songs, and the final scene from *Salome*.

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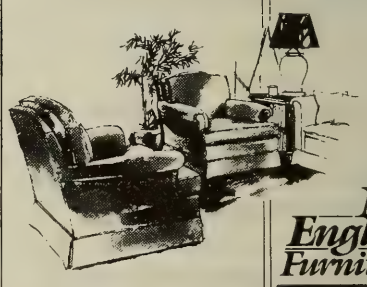
David Garvey



David Garvey has toured as associate pianist with many of the world's greatest performing artists, traveling throughout North America, in Europe, the Far East, South America, and Australia. Since 1955, Mr. Garvey has been the exclusive partner of the distinguished soprano Leontyne Price. Recently, Mr. Garvey has been invited to give master classes in song repertoire and vocal accompaniment at such schools as Drake University, the University of Illinois, North Carolina School of the Arts, and Wheaton College. Now professor of music at the University of Texas, he coaches graduate-level singers and gives master classes. Mr. Garvey has performed four times at the White House, the last two appearances with Leontyne Price in a televised hour-long recital. The two also served as artistic representatives of the United States at the signing of the peace treaty between Israel and Egypt. During the summer of 1984, David Garvey appeared for the fifth time with Miss Price in recital at the prestigious Salzburg Festival as well as at the June Music Festival in Vienna. He has recordings on the RCA, Angel, Spectrum, and Etcetera labels.



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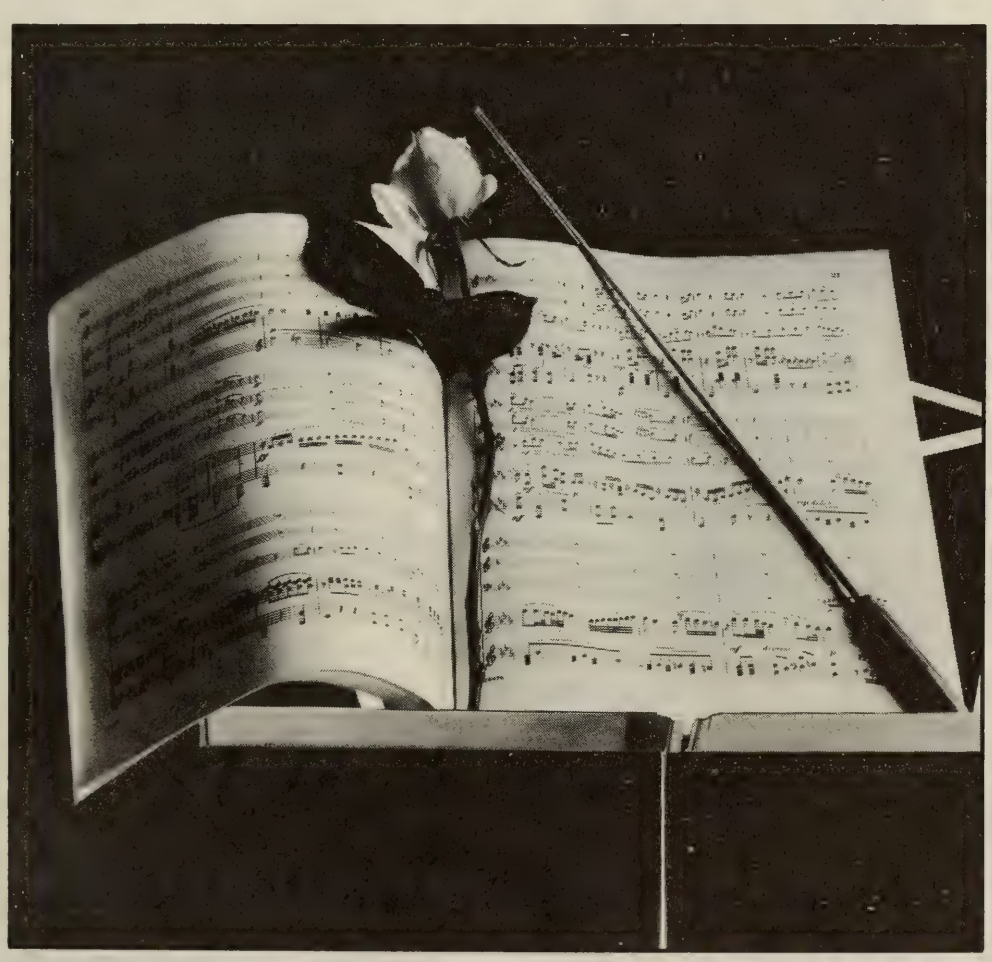


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Thursday, 17 July at 8:30

TREVOR PINNOCK, harpsichord

J.S.BACH — Concerto in D, after Vivaldi, BWV 972
- [Allegro]
- Larghetto
- Allegro

RAMEAU — Suite in E minor (from the *Pièces de clavecin* 1724, rev. 1731)
- Allemande
- Courante
- Gigues en rondeau 1 et 2
- Le Rappel des oiseaux
- Rigaudons 1 et 2
- Musette en rondeau
- Tambourin
- La Villageoise

D. SCARLATTI — Three Sonatas
- Sonata in E, K.46
- Sonata in B minor, K.87
- Sonata in G, K.124

INTERMISSION

J.C.F. FISCHER — Passacaglia in D minor

BACH — Concerto in D minor, BWV 1052
- Allegro
- Adagio
- Allegro

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Trevor Pinnock plays a harpsichord made by D. Jacques Way.

Notes

During the years when he was organist in Weimar (1708-17), **J.S. Bach** was gripped by the Vivaldi frenzy that swept Europe. The Venetian's concertos showed many other composers the way to a vibrancy and energy hitherto unknown. Bach became a Vivaldi disciple through the close study of some of his works and the sincere flattery of imitation. He transcribed at least a half dozen Vivaldi violin concertos for keyboard, both as a means of studying Vivaldi's music in detail and as an exercise in translating his brilliant violin technique to a form appropriate for the harpsichord. The concerto in D, BWV 972, is an arrangement for solo harpsichord of the seventh concerto in Vivaldi's Opus III, *L'Estro armonico*, the same collection that opens with the four famous concertos known as *The Four Seasons*. In his transcription, Bach solved various problems of keyboard writing and prepared himself for the magnificent richness of his own original harpsichord works to come.

If **Jean-Philippe Rameau** (1683-1764) had died at the age of fifty, he would be remembered as an important innovator in musical theory and as the composer of some wonderfully refined and elaborate harpsichord works. As it is, he started an entire new compositional career a month after his fiftieth birthday with the production of the magnificent opera *Hippolyte et Aricie*, and for the next three decades he turned out over two dozen dramatic works, operas, and ballets, becoming the leading French dramatic composer of his age. But that is no reason to forget the exquisite gems of his youth, the harpsichord pieces, of which he published volumes in 1706, 1724, and 1731, as well as revised editions at various times.

The Suite in E minor comes from his 1724 book. As was typical of French harpsichord publications of the time, each "suite" began with an allemande and a courante (both stylized dances) and then continued with a miscellaneous collection of dance pieces and miniature program pieces with evocative titles. It has been suggested that some of the movements from this suite—the rigaudons, the musette, and the tambourin—had been composed as part of the incidental music for a play, *L'Endriague*, which Rameau had written in 1722; the music for the play is lost, but it called for music of precisely that character. The "program music" was intended to depict an image, and Rameau was proud of his abilities in the "imitation of nature." "Le Rappel des oiseaux" ("The birds' call to assembly") is filled with all kinds of cheerful and perhaps angry chirping. "Le Villageoise" ("The village girl") is no illiterate peasant, but a graceful and attractive young lady; perhaps she is not really a maiden from the village at all, but a lady from the court who is playing at being milkmaid, anticipating Rousseau's notions of going back to nature.

Although **Domenico Scarlatti** (1685-1757) composed operas, oratorios, cantatas, sacred and secular vocal works, and other large-scale compositions, his reputation rests almost entirely on his 555 keyboard sonatas, works full of a harmonic ingenuity, thematic variety, and textural richness that beggar description. If he didn't actually invent them, Scarlatti certainly popularized many devices of modern keyboard technique and established himself as one of the giants of musical imagination along with two men whose birth year he shares, J.S. Bach and Handel. Scarlatti's "sonatas" were not like the modern sonata, cycles of three or four movements related by tonal plan in contrasting moods and tempos. Rather they were single-movement works in binary form, all for unaccompanied keyboard. Each of his sonatas was an investigation into a musical problem, "an ingenious jesting with art," as he himself called it. The range of his imagination can only be hinted at in a small selection of these works.

Sonata K.46 (the numbers were assigned by harpsichordist and scholar Ralph Kirkpatrick) comes from what Kirkpatrick calls the composer's "flamboyant" period, when he took delight in virtuosity and difficulty for its own sake and for the sheer physical pleasure of overcoming the difficulties in performance, to the astonishment of auditors. K.87 is one of the earliest in a slow tempo; it is a rich excursion into expressive part-writing. K.124 contains some of Scarlatti's most hair-raising harmonic inventions, caused here by the pedal point (repeated note) that is continued even into a harmony in which it is thoroughly dissonant.

Johann Caspar Ferdinand Fischer (c.1670-1746) is a relatively unfamiliar composer. He became court Capellmeister to the Margrave Ludwig Wilhelm of Baden in 1695 and retained a connection with that family until his death fifty-one years later. He wrote some church music, but the bulk of his output is for the harpsichord or organ. A *passacaglia* is a special kind of variation form in which the "theme" is a bass line or harmonic plan that is repeated over and over again, while the composer invents as many kinds of different material to go with it as he can think of. Baroque composers especially loved the combination of fantasy and restraint required by the form.

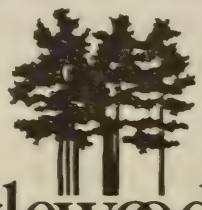
Probably the most famous of all **J.S. Bach**'s concertos for solo harpsichord and orchestra, BWV 1052, was not originally intended for that instrument at all. Like all of Bach's other harpsichord concertos, it existed earlier as a violin concerto (though in this case the original is lost). In fact, it may even have existed before that as a concerto for viola d'amore. All of these instruments require different treatment of the virtuosic elements of the concerto in order to project the dramatic content in the most effective possible way. Bach was clearly fascinated with this work, because he came back to it again and again. Even as a harpsichord concerto it exists in early and later versions, the earlier one with more violinistic writing, the later one fully rethought for the keyboard. And it is no surprise that Bach was taken with the music. Its first movement offers a rhythmic drive that is all but demonic, while the poignant Adagio is a wonderful contrast—tender melodic line holding out against a forceful ostinato accompaniment. The finale is a high-spirited dance. Mr. Pinnock performs his own solo arrangement of the work.

—Steven Ledbetter



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Weekend Prelude

Friday, 18 July at 7

GILBERT KALISH, piano

ALL-HAYDN PROGRAM

Sonata in B-flat, Hob. XVI:41
- Allegro
- Allegro di molto

Sonata in B minor, Hob. XVI:32
- Allegro moderato
- Menuetto; Trio (Minore)
- Finale. Presto

Sonata in E-flat, Hob. XVI:52
- Allegro (moderato)
- Adagio
- Finale. Presto

Baldwin piano

Week 4

Notes

Haydn composed keyboard sonatas over a span of three decades, from the mid-1760s to the mid-1790s. His earliest keyboard works were composed largely under the inspiration of Emmanuel Bach, but his own creative drive found original solutions to artistic problems, and he used the keyboard sonata as a kind of laboratory over the years to work through "private" trials of musical issues that might eventually turn up in such "public" works as the symphonies. Today we usually hear piano sonatas in public concerts, so the distinction just made between "public" and "private" may seem pointless. But in Haydn's day—certainly at the beginning of his long career—the concert hall was where one heard mostly larger works, symphonies, oratorios, and the like. Solo instrumental music was occasionally performed on recitals, but that was usually variation sets of flashy virtuosity. The reasoned argument of the sonata was more often presented in private circumstances, rarely with more than a handful of listeners.

During Haydn's lifetime, the public concert became more and more the place where sonatas and similar works might be heard, and his own works for solo piano reflect this fact, becoming at times somewhat more extrovert and grandiose as compared to the more *galant* works of his youth. The change is also marked by a gradually more consistent reliance on the technical features of the piano. Haydn's earliest keyboard music could be played more or less equally on harpsichord or piano, but by the end of his career, the piano had clearly won out, and he was exploiting its special features—particularly gradual shadings of loud and soft—in his sonatas.

The Sonata No. 41 in B-flat was one of three piano sonatas evidently composed as a wedding gift to a beautiful and vivacious princess from Liechtenstein, Marie Hermenegild, who married the grandson of Haydn's patron, the future Prince Nicolaus II, in 1783 (Haydn was later to compose his three finest piano trios for her, and it was for her name-day in six consecutive years that he composed the six great Masses that mark the final sustained effort of his compositional career). All three of the sonatas in the set (Nos. 40-42) have just two movements cast with a delicacy and grace that are entirely appropriate to their dedicatee. At the same time, this work contains elements that are somewhat daring for the day and demonstrate Haydn's evaluation of Marie Hermenegild's musicianship, including some rather subtle chromatic inflections in the first movement and the lightly polyphonic character of the last, which threatens to become "learned" before dissolving in graceful charm.

Sonata No. 32, one of the relatively few minor-key sonatas in Haydn's output, is energetic and unusually weighty in its two outer movements. Even the minuet, a movement normally regarded as the epitome of refined manners, has a stormy Trio in the minor before returning to the major for its conclusion. The finale is especially agitated, with a principal theme built on a repeated-note figure that gives it an especially driven character. At the same time, Haydn's marvelous sense of balance and shape offers the listener clues as to the organization of the movement by providing punctuation, in the form of silence, between sections. It closes with a dramatic statement of the opening theme in octaves.

The Sonata No. 52 in E-flat was one of three piano sonatas composed during Haydn's last London visit. It was his last contribution to the genre and has become the most frequently performed. The sonata has a rather fuller texture and richer harmonic relations than had often been the case earlier. We may, in fact, find here an instance of influence passing from pupil to teacher, since Haydn had spent the months before his departure to London in the rather desultory teaching of a brilliant but intractable German youth named Beethoven. The first movement in particular is filled with harmonic surprises in its far-reaching development section: through unexpected modulations, the horn-call figure of the second theme appears in a series of keys as far afield as E major, so distant from the home E-flat that it would hardly be thinkable in the same piece. But there is a logic to Haydn's unusual plan: the second movement is also to be in E major, and the brief stop at that key here helps prepare for the greater surprise to come. The last movement is in a precise sonata form that uses passing chromatics for wit, not poignancy—perhaps an inspiration from Haydn's good friend Mozart—here bringing the sonata to an end in high good humor.

—Steven Ledbetter





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TREVOR PINNOCK conducting

HANDEL — "Entrance of the Queen of Sheba," from *Solomon*

VIVALDI — Concerto in G for flute, strings, and continuo, RV 438
- Allegro molto
- Largo
- Allegro

JEAN-PIERRE RAMPAL

HANDEL — Concerto *a due cori* No. 2 in F
- Pomposo
- Allegro
- A tempo giusto
- Largo
- Allegro ma non troppo
- A tempo ordinario
- Allegro (from the Concerto *a due cori* No. 3 in F)

INTERMISSION

TELEMANN — Flute Concerto in D
- Moderato
- Allegro
- Largo
- Vivace

Mr. RAMPAL

HAYDN — Symphony No. 93 in D

Adagio—Allegro assai
Largo cantabile
Menuetto. Allegro
Finale. Presto ma non troppo

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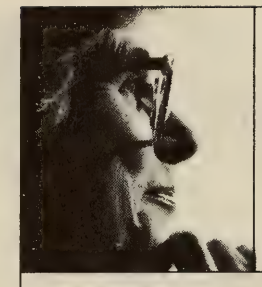
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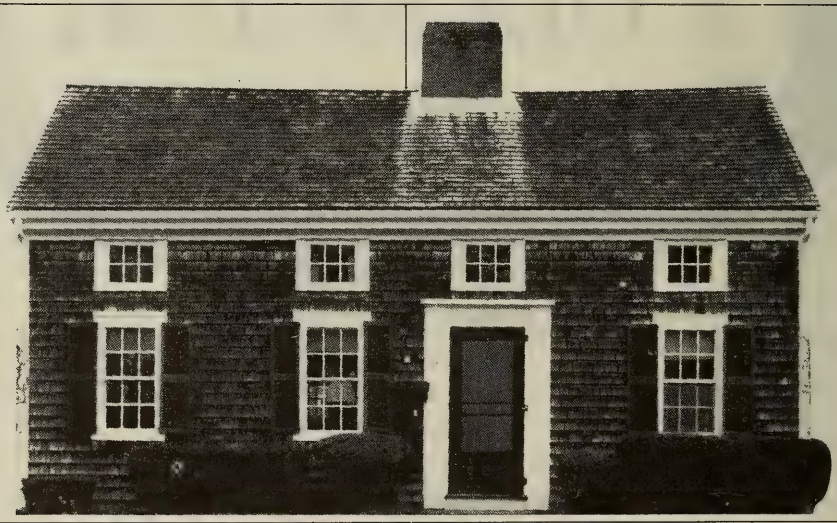
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NOTES

George Frideric Handel

Sinfonia to Act III of *Solomon*—"Entrance of the Queen of Sheba"
Concerto *a due cori* No. 2 in F

George Frideric Handel was born Georg Friedrich Händel in Halle, Saxony, on 23 February 1685 and died in London on 14 April 1759. He composed his oratorio Solomon *between 5 May and 13 June 1748 and led the first performance on 17 March 1749. The American premiere was given in Boston by the Handel & Haydn Society under the direction of Carl Zerrahn on 11 November 1855. The orchestra consists of two oboes with strings and continuo. Trevor Pinnock is the continuo harpsichordist at this performance.*

Handel never intended to become a composer of oratorio. His heart was in the Italian opera, where he could create his magnificent inventions for the solo voice. But Italian opera had a rocky history in Handel's England, with audiences finding it not worth their while to attend a dramatic production in an unfamiliar language unless the company boasted internationally famous (and very expensive!) stars. How little has changed . . . At any rate, the oratorio developed almost by accident when the Bishop of London prevented theatrical performances during Lent and a way had to be found to keep expensive musicians active. The solution was to present dramatic works in a non-staged manner. The plots were drawn most often from familiar Bible stories presented—to quote British scholar Winton Dean—"in an epic style that combined entertainment with edification." These dramatic oratorios were much less expensive to produce; they did not require scenery or costumes, and since they were sung in English, they also did not require the expensive foreign vocal soloists. Moreover Handel extended the musical range by making much greater use of the chorus than was ever the case in the opera. The result was so successful that he eventually gave up composing operas altogether and limited his dramatic output to the oratorio.

Solomon, composed in 1749, comes near the end of the series; only four works followed it. The author of the libretto is unknown; he based his work on passages in II *Chronicles*, I *Kings* v, and the *History of Jewish Antiquities* of the ancient writer



Josephus. The title character, of course, is the tenth-century (B.C.) ruler of Judah and Israel renowned for his great wisdom and for the large number of his wives. The former element plays a central role in Act II, a vivid drama, devoted to Solomon's judgment regarding the disputed child claimed by two harlot-mothers. The first act, though, is something of a surprise to those who remember their Biblical history; the anonymous librettist has catered to the taste of his time by presenting Solomon as monogamous and utterly devoted to his one wife, Pharaoh's daughter, in an extended scene of mutual billing and cooing.

The third act tells of the coming of the Queen of Sheba (i.e., Saba, an Arabian kingdom), who has heard of Solomon's wisdom and wishes to test it herself and to observe for herself the reputed splendor in which he lives. The act is preceded by a lively concerto movement, far and away the best-known part of the score, often performed as a showpiece for the two oboes and a vigorous workout for the strings. Handel never gave this movement a title, and the score of *Solomon* simply calls it a "*Sinfonia*"; it seems to have been that devoted (if quirky) Handelian Sir Thomas Beecham who invented the title by which the piece has become so famous (a clever bit of psychology, that; people are far more likely to remember—and go to hear—"the Entrance of the Queen of Sheba" than "*Sinfonia* from the third act of *Solomon*," even though the music is exactly the same).

* * * * *

The Concerto a due cori *No. 2 in F was quite possibly included in the first performance of Handel's* Alexander Balus *at Covent Garden, London, on 23 March 1748. The score calls for a double orchestra of oboes, bassoons, and horns, with strings and continuo. The continuo harpsichordist for the performance of the concerto is Mark Kroll.*

The musical drama wasn't the only entertainment that Handel's audiences received at an oratorio performance. At least as big a draw was the intermission feature: a concerto, frequently one featuring Handel himself as soloist on the organ. But on some occasions he provided a different kind of intermission fare, as in 1747 and 1748, when—for productions of *Judas Maccabaeus*, *Joshua*, and *Alexander Balus*—he wrote three double-orchestra pieces called *concerti a due cori* ("concertos for two choirs" [choirs of instruments, that is]). In fact, all of them call for *three* choirs of instruments—the standard string body with continuo and two separate but identical wind ensembles.

The first and second of the three concertos consist entirely of earlier music that Handel has recycled for its present purpose. In a day before the availability of recording, and in a musical world that demanded novelty, even the most inveterate concertgoer would be lucky to hear most pieces more than two or three times in his life, so the re-use of existing pieces was a good way to bring old music back to performance. The first two movements of the Concerto No. 2 rework movements from Handel's *Esther*, composed in 1718 and enlarged in 1732. Next comes a movement that every listener will recognize: "Lift up your heads" from *Messiah*, in which Handel adapts the original choral antiphony to the two wind groups. (It was probably not so familiar to Handel's audience when his performance took place, since *Messiah* had not yet become more a cultural totem than a musical experience; it had, in fact, only received a grand total of five performances in London—three in 1743 and two in 1745—since its composition.) The ensuing Largo again comes from *Esther*, where it was originally a mourning chorus in *siciliano* rhythm. The Allegro ma non troppo is thoroughly re-

composed from Handel's 1713 birthday ode to Queen Anne, though in the meantime Handel had also used it in *Esther*. Finally a chorus from the *Occasional* Oratorio is elaborated with brilliant workouts for the oboes.

In this performance Mr. Pinnock has added also the finale of the Concerto No. 3, a brilliant showpiece for the horns adapted from Handel's opera *Partenope*, first produced in London in 1730. This kind of shifting of movements from one work to another is hardly possible with music of a later time, but in Handel's day—especially with works that are anthologies in themselves, and with two works that happen to be in the same key, so the shift is accomplished with no tonal violence—such an adjustment was perfectly possible.

—Steven Ledbetter

Antonio Vivaldi
Concerto in G for flute, strings, and continuo, RV 438

Antonio Vivaldi was born in Venice, Italy, on 4 March 1678 and died in Vienna, Austria, in July (buried 28 July) 1741. We have no specific dates for this G major flute concerto, which is written for solo flute, strings, and continuo. Conductor Trevor Pinnock is the continuo harpsichordist at this performance.

"*Il prete rosso*," "the red priest," as Vivaldi was called after the color of hair that apparently ran in his family, may not have invented the ritornello form of the Baroque concerto, but he certainly established it as the basic approach to concerto composition in nearly 500 works, the most famous of which were spread by print and performance all over Europe. Many of Vivaldi's concertos were composed during the years from 1703 to 1718, when he was violin teacher and later concert director at the Pio Ospedale della Pieta, a charitable orphanage for girls run by the government of Venice. It was designed to get the girls off the public rolls by educating them and making them suitable marriage partners. One of the most useful elements of a girl's education was musical talent, through which she might attract a spouse or at least enter into one of

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the professions open to a woman, that of virtuoso performer. It was for the remarkably talented girls in this institution that Vivaldi composed most of his sonatas and concertos.

Although Vivaldi published several dozen concertos in his own lifetime, that does not begin to reflect the enormous range of his output. A pair of remarkable discoveries in the 1920s established Vivaldi's claim as a composer of far greater scope and variety than anyone had guessed. In 1926 the National Library of Turin asked a music historian named Albert Gentili to look over a music collection that was about to be sold by the Salesian monks of the Collegio San Carlo in Monferrat. Of the ninety-seven volumes of musical manuscripts, fourteen turned out to consist almost entirely of music by Vivaldi. Gentili, eager to obtain the collection for the Turin Library, found a local magnate, Roberto Foa, who was willing to buy the collection as a memorial to a son he had lost.

No sooner had the collection arrived in Turin than the scholars who examined the manuscripts realized that it comprised just half of a larger collection that had at some time been split up, perhaps in an estate that was divided between two heirs. Gentili managed to trace the ownership of the collection back to a marquis named Marcello Durazzo and to locate his nephew, who was still alive. By extraordinary good fortune, the younger Durazzo still held on to the remaining half of the collection. It was purchased by the Turin Library in 1930 with the aid of another local magnate, Filippo Giordano, who also contributed them in memory of a deceased son.

The manuscripts now known as the Foa-Giordano collection turned out to be a priceless trove: they contained hundreds of Vivaldi works that were totally unknown, including the scores of seventeen complete operas and a substantial amount of sacred music. Most of the works in these manuscripts were written in Vivaldi's own hand. Scholars now believe that the collection was probably the composer's own personal library of his works.

The flute concerto to be performed here (RV 438) is found in Vivaldi's hand in the Foa-Giordano collection. So is a cello concerto that contains the same music, but with the solo part written two octaves lower (RV 414)! It is impossible to tell which of the two was written earlier, but Vivaldi obviously had a use for both of them. The concerto is in the traditional fast-slow-fast arrangement that allows both effective technical display and expressive playing as well.

—S.L.

Georg Philipp Telemann
Concerto in D for flute and orchestra

Georg Philipp Telemann was born in Magdeburg, Germany, on 14 March 1681 and died in Hamburg on 25 June 1767. The date of composition of his flute concerto in D is unknown; the work was not published in his lifetime. It calls for solo flute and an orchestra of strings with basso continuo. The continuo harpsichordist at this performance is conductor Trevor Pinnock.

The most prolific composer of a prolific age, Telemann turned out in his long life a quantity of music so large as almost to defy cataloguing. Even The New Grove Dictionary, which provides elaborate lists of the complete works of such prolific figures as Haydn, Handel, and J.S. Bach, gives up in the face of Telemann's enormous *oeuvre* by simply summarizing more than a thousand church cantatas, forty-six Passion settings, nearly forty secular cantatas, nearly twenty operas, nearly ninety concertos for from

one to four solo instruments, and so on. Whole categories of his work have not even been mentioned here. Clearly Telemann wrote easily and fluently. He was the complete professional, able to turn out two church cantatas a week for his post in Hamburg (J.S. Bach only wrote one cantata a week, and then only for about three years). To top it all off, Telemann himself engraved the plates for most of his music that was published in his lifetime!

Telemann once remarked that he was "no great lover of concertos." Still, he composed no fewer than forty-seven solo concertos, twenty-one of them for violin, twelve for flute, and the rest for various instruments. Probably what he meant by his statement was that he had no great love for the concerto as a vehicle purely to show off the soloist's virtuosity. He was more interested in charm, lightness, and grace, attributes he learned from French music and introduced to the German repertory, but his concertos leave plenty of room for spirited playing.

Telemann here put a Moderato movement at the beginning of the normal three-movement concerto layout. It has a simple, tuneful ritornello, portions of which keep recurring in the orchestra, while the soloist alternates with simple but lively gestures of turns and runs. The Allegro that follows has a longer ritornello with several contrasting ideas, but the further progress of the movement remains smooth and well-oiled. Again the opposition of solo and orchestra is immediately evident. In the Largo, the strings play sustained eighth-note motion, producing a string of chords that support the soloist's melodic flights. The final Vivace is a *galant* dance in 3/8 time.

—S.L.

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Joseph Haydn
Symphony No. 93 in D

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He wrote this symphony in England in the summer of 1791 and led the first performance in London on 17 February 1792. The score calls for two each of flutes, oboes, bassoons, horns, and trumpets, plus timpani and strings. Mark Kroll is the continuo harpsichordist at this performance.

The story of Haydn's dramatic meeting with the impresario Johann Peter Salomon (who walked into the composer's home one morning in December 1790 and announced, "I am Salomon from London and have come to fetch you!") is too well known to require elaboration. What is perhaps overlooked in the story of Haydn's whirlwind trip to England and his successes there (which not only left him well off financially for the rest of his life, but also made the Viennese realize that they had a great composer in their midst), is the rather surprising fact that Haydn suddenly had to compose *for* an audience for the first time in his life. Of course, he had always written music for an audience—that is, he intended it to be played and heard. But until this late period of his life (he was nearing sixty), the only member of the audience who really counted was the prince who paid his salary. As long as he liked whatever Haydn wrote, it didn't matter much what the rest of the world thought.

London, however, had the most varied and active musical life of the time, with extended concert series to which enthusiastic listeners could subscribe (just as they do in the winter at Symphony Hall). But if they didn't like what they heard, they could stay away in droves. It was the first time in his life that Haydn had to face the test of the box office. The initial concerts were certain to be well attended, since curiosity was high. Yet there was concern that anyone who wrote so much must sooner or later write himself out. But the first concert showed that the English audiences had no cause for alarm; over and over the reviewers noted that Haydn's symphonies were both "pleasing" and "scientific," terms that identified Haydn's unique accomplishment: writing music that was at once immediately accessible (for the naive listener) yet structurally significant and original in its application of a fully refined technique (for the musical connoisseur).

The symphonies that Haydn composed for London have been published with numbers running from 93 to 104. This would suggest that No. 93 was the first to be performed, but the numbering system bears little relationship with the actual chronology of the works. During Haydn's first winter in London, he introduced the symphonies we know as Nos. 96 and 95 (in that order). Both were received with great enthusiasm. Haydn was determined not to rest on his laurels. He paid careful attention to the taste of the English public, observing what particularly excited them.

The season was so successful that Haydn decided to stay another year. During the summer of 1791 he worked on two symphonies—the ones we know as Nos. 93 and 94—while paying a long visit to friends in Hertfordshire. And he surely bore in mind the lessons learned during concerts the preceding winter. The result was even greater success than he had enjoyed the year before. When Symphony No. 93 was performed at Hanover Square on 17 February 1792, the *Times* commented,

> Such a combination of excellence was contained in every movement, as inspired all the performers as well as the audience with enthusiastic ardour. Novelty of idea, agreeable caprice, and whim combined with *Haydn*'s sublime and wonted grandeur, gave additional

consequence to the *soul* and feelings of every individual present. The Critic's eye brightened with additional lustre—then was the moment that the great Painter might have caught—that, which cannot be thrown on the human frame, but on such rare and great occasions.

The symphony appealed to "the English taste" from the first moment, with a brief but bold slow introduction that implies some hair-raising harmonic adventures before settling onto the jumping-off point for the Allegro. The principal theme is, as H.C. Robbins Landon has remarked, "born popular," a melody of such directness and familiarity that we seem to have known it always. (In some Protestant churches it has even been converted into a hymn tune.) After the first theme has been presented in the strings, Haydn engineers a modulation to the dominant key and the strings introduce a new, though related theme. The development is devoted almost entirely to a single rhythmic/melodic figure that does not appear in either the first or second themes, but seems to fuse elements of both into a new idea.

The slow movement is an original and effective theme and variations that emphasizes a number of soloists within the orchestra. The theme is presented strikingly by a solo string quartet, then repeated by the full string ensemble with the addition of a bassoon. A dramatic contrast comes with a section in the minor key filled with weighty dotted rhythms; this is surely Haydn's homage to Handel, whose music he was discovering in London (it was still enormously popular in London even thirty years after Handel's death). Alternations between the main theme and orchestral outbursts of various kinds set us up to expect something poignant and serious as delicate solo statements die away in an ethereal silence. Suddenly, though, the bassoons sound a humorous low C, fortissimo—almost the musical equivalent of a Bronx

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cheer. (This touch of cheerful vulgarity in the elegant context is a much more unexpected "surprise" than the one that gave the nickname to Symphony No. 94.)

Haydn's Menuetto is a much faster movement than he generally wrote in Austria, and it is full of surprises too. Among these is the strikingly scored passage with a flute playing eighth-notes on a high *D* while the timpani, in a rare solo, plays sixteenth-notes on a low *D*. Oboes and violins speak alternately in the empty octaves in between. This astonishing texture already seems to foreshadow sonorities favored by Gustav Mahler a century later. The Trio is marked by repeated fanfares on the woodwinds and brass; each time the strings respond in a different—usually unexpected—key.

The finale begins with a lighthearted theme that carries a poignant shift to the minor even within its initial statement. Haydn's treatment leads us to the brink of harmonic cliffs, only to pull us back at the last moment. The return to the tonic is especially witty, convincing us first that we are still a long way from home (with a lone cello playing a figure of octave leaps on a note that implies a distant harmony), when suddenly the entire orchestra blares out the octave leap on *D*, the home key. Another brief silence, as if to take stock, and the restatement begins.

—S.L.

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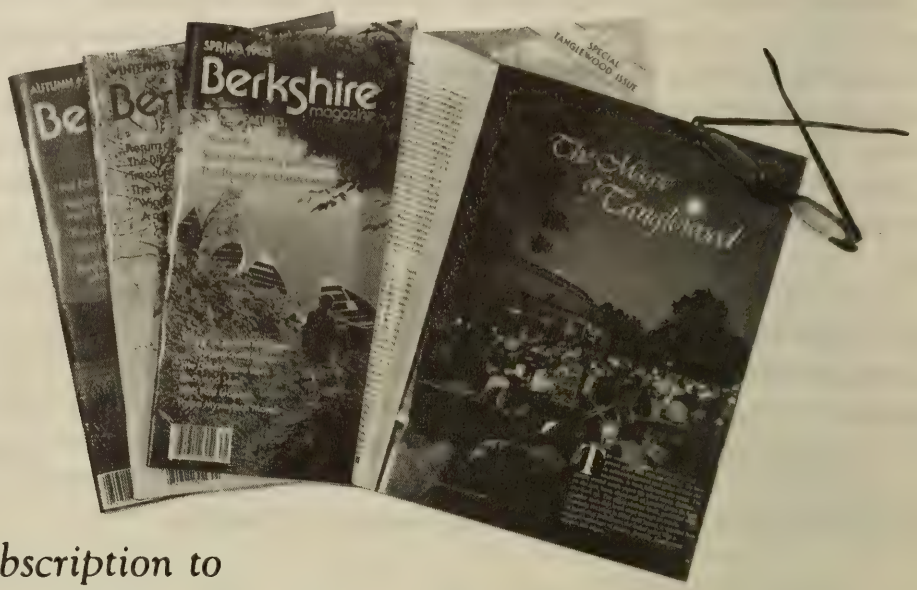
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ARTISTS

Trevor Pinnock



The leading British harpsichordist of his generation, Trevor Pinnock is also a celebrated conductor. Born in 1946, he received his early musical training as a chorister at Canterbury Cathedral. He studied organ and harpsichord at the Royal College of Music with Ralph Downes and Millicent Silver and was awarded major prizes for performance on both instruments. In 1973 Mr. Pinnock founded The English Concert, a group of young musicians dedicated to performing on period instruments, which has gained an impressive reputation. After his highly successful New York debut in January 1983 at the Metropolitan Museum, Mr. Pinnock was reengaged for performances there through 1985. He has appeared as conductor and soloist at the Grant Park Festival in Chicago, with the National Arts Centre Orchestra in Ottawa, at the Boston Early Music Festival, and in numerous recitals, including performances at the Library of Congress in Washington, D.C., St. Louis, Boston, Los Angeles, and Vancouver.

A resident of London, Trevor Pinnock divides his time between solo and conducting appearances at home and abroad, and directing The English Concert. Both his solo recordings and those of the ensemble have been critically acclaimed. Since 1978 Mr. Pinnock and The English Concert have been under exclusive contract to Archiv (Deutsche Grammophon). Their recordings for this label have won numerous awards, including Edison awards from the Dutch Recording Industry for three successive years, the 1980 *Gramophone* prize for best Baroque record, and the 1981 Deutscher Schallplattenpreis. These prizewinning discs include solo recordings of the complete Bach Toccatas and *Goldberg* Variations, as well as all the Bach harpsichord concertos and Handel's twelve Concerti Grossi, Opus 6, with The English Concert. Mr. Pinnock makes his debut with the Boston Symphony Orchestra this week at Tanglewood.

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Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned by and for him. His concert appearances throughout the United States, Europe, Asia, New Zealand, and Australia, as well as his many recordings, have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center.
Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

In August 1985, Mr. Kalish was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught there since 1968 and became Head of Chamber Music and Keyboard Activities there in 1982. He is also Professor of Piano at the State University of New York at Stony Brook. Mr. Kalish gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works; he may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. In addition to his many appearances with the Boston Symphony Chamber Players in Boston and at Tanglewood, Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, Elliott Carter, Mozart, and J.S. Bach.

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Jean-Pierre Rampal



The most acclaimed solo flutist in the world today, Jean-Pierre Rampal is credited with single-handedly bringing a worldwide renaissance of flute playing, not only by shedding new light on familiar music, but through the revival of many long-forgotten works and his flute adaptations of music written originally for other instruments. Mr. Rampal was born in Marseilles, France, where his father, who gave him his first lessons, was first flutist with the symphony and flute professor at the Marseilles Conservatoire. In his third year of medical school he was called up for military service under the German occupation, went A.W.O.L., and headed for Paris, where he decided to attend classes at the National Conservatoire. Five months later he graduated with first prize in flute playing. With the liberation of Paris, Mr. Rampal came out into the open as a flutist. He was chosen to play a new Ibert Flute Concerto on Paris Radio, soon joined the Paris Opera Orchestra, and in 1946 made his first concert tour with his long-time collaborator Robert Veyron-Lacroix. He now lives in Paris on the Avenue Mozart, next to a bakery called *A la Flûte Enchantée* (*At the Magic Flute*). One of his golden flutes comes from the American flute maker, William S. Haynes of Boston.

Although particularly known as a champion of the Baroque, Mr. Rampal's extensive and unusual programs for solo, duo, chamber groups, and orchestra range from the seventeenth

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century to the present, with excursions into jazz, English folk songs, Japanese classics, and the music of India. Among contemporary composers who have dedicated works to Rampal are Jean Françaix, André Jolivet, Jean Martinon, Francis Poulenc, and Pierre Boulez. One of the most recorded instrumentalists of the age, many of his records, which include releases on Angel, CBS Masterworks, Dover, London, Musical Heritage Society, Nonesuch, Oiseau-Lyre, and RCA, have received the Grand Prix du Disque. Among his recent releases are a Gershwin album of works adapted for flute and orchestra and a Bach album with harpsichordist Trevor Pinnock. He is the only classical artist to have a recording on the *Billboard* chart for ten years—the Bolling "Suite for Flute and Jazz Piano." His tours take him to every corner of the globe, his masterclasses in Europe, North America, and Japan attract flute students from every continent, and, since his conducting debut at Lincoln Center's Mostly Mozart Festival, he has gone on to conduct the San Francisco Symphony, the Los Angeles Philharmonic, the Pittsburgh Symphony, the National Symphony, and other orchestras in this country, Europe, and Japan.

Mr. Rampal's 1985-86 North American engagements included sold-out recitals at Carnegie Hall, in Boston, Chicago, Toronto, Milwaukee, and other cities, and appearances as soloist with the Minnesota Orchestra, San Francisco Symphony, St. Louis Symphony, Pittsburgh Symphony, and Detroit Symphony. A special highlight was his world premiere performance of David Diamond's Concerto for flute and orchestra with the New Haven Symphony. In addition to his second appearance with the Boston Symphony Orchestra at Tanglewood, Mr. Rampal's 1986 summer schedule also includes performances with the Cincinnati Symphony at the Riverbend Festival, the Detroit Symphony at Meadow Brook, and the New York Philharmonic at the Garden State Arts Festival.

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VIVALDI *The Four Seasons*

Concerto in E major, Opus 8, No. 1 (RV 269), *Spring*
Allegro
Largo
Allegro

Concerto in G minor, Opus 8, No. 2 (RV 315), *Summer*
Allegro non molto—Allegro
Adagio—Presto
Presto

Concerto in F major, Opus 8, No. 3 (RV 293), *Autumn*
Allegro
Adagio molto
Allegro

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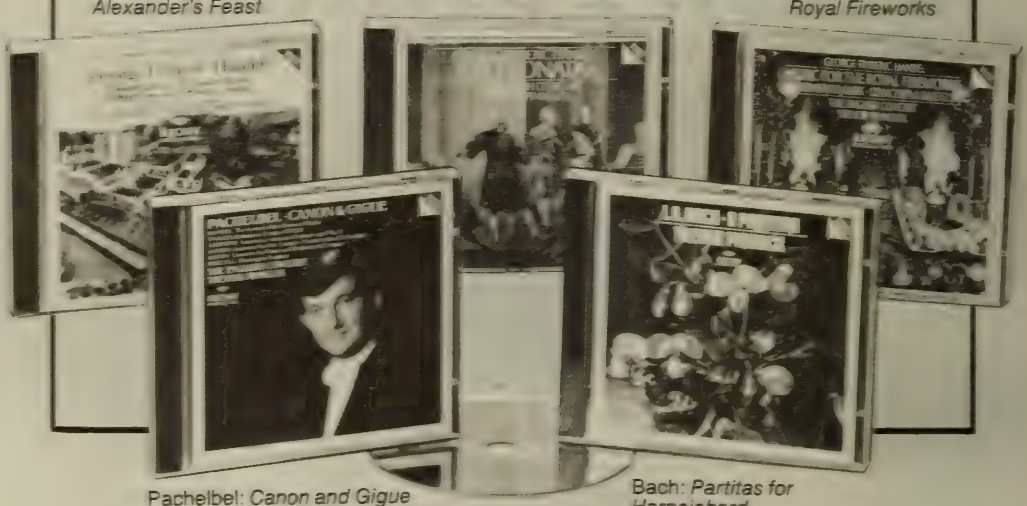
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Trevor Pinnock is the paramount harpsichordist in the world today, and enjoys equal stature as the director of the famed English Concert. Among his prestigious solo recordings for Deutsche Grammophon's Archiv Produktion are Handel's *Harmonious Blacksmith*, Bach's *Goldberg Variations* and Bach's *Harpsichord Concerti*; with the English Concert, he performs Vivaldi's *Four Seasons*, Bach's *Brandenburg Concerti* and Handel's *Water Music*.

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NOTES

Antonio Vivaldi
The Four Seasons

Antonio Vivaldi was born in Venice, Italy, on 4 March 1678 and died in Vienna, Austria, in July (buried 28 July) 1741. The four violin concertos collectively known as The Four Seasons *were published in Amsterdam around 1725.* The Four Seasons *is scored for violin soloist, string orchestra, and continuo; the continuo harpsichordist at this performance is Mark Kroll.*

"Il prete rosso," "the red priest," as Antonio Vivaldi was called after the color of hair that apparently ran in his family, may not have invented the ritornello form of the Baroque concerto, but he certainly established it as the basic approach to concerto composition in well over 400 works, the most famous of which were spread in print and performance all over Europe, influencing concerto composers for the better part of the eighteenth century. Although he was frail at birth, suffering from what was described as *strettezza del petto* ("tightness of the chest," variously interpreted as anything from asthma to angina pectoris), and occasionally complained of his illness in later life, he nonetheless immersed himself with extraordinary energy in musical affairs, to the almost complete avoidance of priestly duties (he ceased saying Mass soon after his ordination in 1703). From 1703 to about 1718 he worked at the Pio Ospedale della Pietà, first as violin teacher, then as concert director. This institution was a charitable, state-run orphanage for girls, who were given special training in music, and whose frequent concerts were a high point in the Venetian social and artistic season. (Of course, the emphasis on musical training at these orphanages was not brought about because of any purely artistic motives on the part of the government, but rather to assure that the girls, when they came of age, could attract a husband who might support them and take them off the public rolls. Nonetheless, at least some of them became professional musicians in their own right.) It was for the musicians of this institution, with its constant need of new music for all sorts of instrumental combinations, that Vivaldi apparently composed much of his chamber music and his concertos (though in most cases, the only hint we have for date of composition is the year in which a piece was published—and by far the larger part of Vivaldi's works were never published).

The almost incredible scope of Vivaldi's compositional output has caused perpetual headaches for scholars trying to survey what he wrote, especially after the discovery in the 1920s of what must have been the composer's personal library of his scores, some hundreds of works in manuscript that had never been published. But if there is one work of Vivaldi's that has never suffered from confusion of identity, it is the series of four independent concertos known as *The Four Seasons,* the first four works in the Opus 8 set of twelve, all published under the title *Il cimento dell'armonia e dell'inventione* (*The Test of Harmony and Invention*). The "test" in this case is conceived as a severe examination or trial of the powers of harmony (i.e., music) and invention (i.e., the composer's imagination) in creating musical illustrations of specific programmatic ideas. Program music had a history going back centuries in Vivaldi's day, but his approach was fresh and brilliant. His treatment of the seasons cleverly integrated the ritornello form of his concerto movements (in which a substantial passage reappears several times as a sort of refrain) with the diversity required for the "illustrations" by having the ritornello reflect a continuing natural phenomenon of the season (such as

"Languor from heat" in the first movement of *Summer*), while the episodes in between ritornello statements provide vivid sound-pictures of specific events.

The published Opus 8 is dedicated to Count Venceslas Morzin, a member of an artistocratic Bohemian family (which later played an important part in Haydn's early years as a symphonist), who came to Venice as part of his duties in the Imperial service. There Vivaldi had become aquainted with him and even accepted the possibly honorific post of Master of Music in his service. With the Count's private orchestra he led performances of *The Four Seasons* but apparently found that there was some confusion about the incidents depicted in the musical program, because when he published the work, Vivaldi added four sonnets, each describing the content of one of the concertos, as well as a series of marginal notes in the parts to indicate to the players what image they were intended to represent. These are sometimes fairly general and even obvious (as in the first movement of *Spring*, where the episodes in order are "Song of the birds," "The brooks flow," "Thunderclaps," and "Song of the birds" again). Others are charmingly and naively specific: the second movement of *Spring*, for example, notes that the orchestral violins represent "The murmuring of boughs and grasses," the repeated viola notes are "The barking dog," and the gentle solo violin line above it all is "The sleeping goatherd." The sonnets appended to the score are anonymous, but since they follow the sequence of events in the music quite exactly and make no great claims as poetry, we may perhaps safely assume that Vivaldi himself wrote them. Each sonnet (constructed in the Petrarchan form) is laid out so that all three movements of a given concerto are described in the course of its fourteen lines; they are given here as the composer's guide through the varied images of these colorful and brilliantly conceived works.

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DESCRIPTIVE SONNET

of the concerto entitled

SPRING

by Signor D. Antonio Vivaldi

Giunt' è la Primavera e festosetti
La salutan gli Augei con lieto canto,
E i fonti allo spirar de'Zeffiretti

Con dolce mormorio scorrono intanto:

Vengon coprendo l'aer di nero manto

E Lampi, e tuoni ad annuntiarla eletti

Indi, tacendo questi, gli Augelletti

Tornan di nuovo al lor canoro incanto:

E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante

Dorme'l Caprar col fido con a lato.

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Danzan Ninfe e Pastor nel tetto amato

Di primavera all'apparir brillante.

Spring has come and joyfully
The birds greet it with happy song,
And the brooks, while zephyrs gently blow,
With sweet murmuring flow along:

There come, shrouding the air with a black cloak,
Lightning and thunder chosen to herald it;
Then, when these are silent, the little birds
Return to their melodious incantations:

And now, in the gaily flowered meadow,
To the soft murmuring of boughs and grasses,
The goatherd sleeps with his faithful dog at his side.

To the festive sound of a pastoral pipe,
Nymphs and shepherd dance under their beloved sky
At the glittering appearance of spring.

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L'ESTATE

Sotto dura staggion dal sole accesa
Langue l'huom, langue'l gregge, ed arde il Pino;
Scioglie il cucco la Voce, e tosto intesa
Canta la Tortorella e'l gardelino.

Zeffiro dolce spira, mà contesa
Muove Borea improviso al suo vicino;
E piange il Pastorel, perchè sospesa
Teme fiera borasca, e'l suo destino;

Toglie alle membra lasse il suo riposo
Il timore de'Lampi, e tuoni fieri
E de mosche, e mosconi il stuol furioso!

Ah che pur troppo i suoi timor son veri.
Tuona e fulmina il Ciel e grandinoso
Tronca il capo alle spiche e a'grani alteri.

SUMMER

In the harsh season scorched by the sun,
Languish man and flock, and the pine is set afire;
The cuckoo begins to call, and soon after,
The turtle-dove and the goldfinch are heard singing.

Zephyr sweetly blows, but Boreas suddenly
Enters into a contest with its neighbor;
And the little shepherd weeps, for he fears
The awesome threatening storm, and his fate;

To his tired limbs rest is denied
By the fear of lightning, awesome thunder
And the furious swarm of flies and hornets!

Alas, his fears are justified.
The sky is filled with thunder and lightning
And hail cuts down the proud grain.

L'AUTUNNO

Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere;
E del liquor di Bacco accesi tanti
Finiscono col sonno il lor godere.

Fa ch'ognuno tralasci e balli e canti:
L'aria che temperata dà piacere,
E'la staggion ch'invita tanti e tanti
D'un dolcissimo sonno al bel godere.

I cacciator alla nov'alba à caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belva, e seguono la traccia;

Gia sbigottita, e lassa al gran rumore
De' Schioppi e canni, ferita minaccia
Languida di fuggir, mà oppressa muore.

AUTUMN

The peasant celebrates with dances and songs
The pleasure of the happy harvest;
And inflamed by the wine of Bacchus, many
End with sleep their revelry.

The mild peasant air makes all abandon dance and song;
This is the season which invites all mankind
To the sweet delights of peaceful sleep.

The hunters, at the break of dawn,
With horns, guns, and hounds set forth.
The animal flees, and they follow its tracks;

Already frightened and tired by the great noise
Of guns and hounds, the wounded animal attempts
Vainly to flee, but is overcome and dies.

L'INVERNO	WINTER
Agghiacciato tremar tra nevi algenti Al severo spirar d'orrido Vento, Correr battendo i piedi ogni momento; E pel soverchio gel battere i denti;	Trembling with cold amidst icy snows While a frightful wind harshly blows, Running and stamping one's feet every minute: And from the unbearable cold feeling one's teeth chatter;
Passar al foco i dì quieti e contenti Mentre la pioggia fuor bagna ben cento Camminar sopra il ghiaccio, e a passo lento Per timor di cader, girsene intenti;	Spending quiet contented days by the hearth While the rain outside drenches people by the hundreds; Walking on ice, and moving about cautiously With slow steps for fear of falling;
Gir forte, sdruciolar, cader a terra, Di nuovo ir sopra'l ghiaccio e correr forte Sinch'il ghiaccio si rompe, e si disserra;	Rushing, slipping, falling down, Again walking on ice and running fast Until the ice cracks and splits;
Sentir uscir dalle serrate porte Siroco Borea e tutti i Venti in guerra. Quest'è'l verno, ma tal, che gioia apporte.	Hearing burst forth from the bolted doors Sirocco, Boreas, and all the winds at war. This is winter, but O what joy it brings!



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George Frideric Handel
Overture to *Samson*
Music for the Royal Fireworks

Georg Friedrich Händel was born in Halle, Saxony, on 23 February 1685 and died in London on 14 April 1759, having in the meantime adopted the anglicized spelling of his name, George Frideric Handel. He composed Samson *between mid-September and the end of October 1741 and led the first performance at Covent Garden on 18 February 1743. The overture is scored for two horns, two oboes, strings, and continuo. Mark Kroll is the continuo harpsichordist at this performance.*

The composition of *Samson* culminated one of the most extraordinary periods of musical creativity in Handel's life. The work was entirely composed in the space of six weeks—starting immediately after he had composed *Messiah* in just over three weeks, so that within the space of two and a half months he had written two of the mightiest choral works in the whole repertory.

The libretto for *Samson* was based on Milton's *Samson Agonistes*, which tells the story of the Biblical hero beginning after Delilah's treachery has caused him to be captured and blinded by the Philistines. The poem was adapted for musical purposes by Newburgh Hamilton, who not only abridged and simplified Milton's text considerably but also added lines from other works of that poet. This naturally entailed the loss of much great poetry; Milton's lines, unadorned, carried their own music, and would have been too wordy for an extended musical setting. But much of the loss is made up, in a different medium, through Handel's dramatic musical genius.

An enlightening example of the adaptation from the music of poetry to poetry for music comes from the lines in which Samson laments his blindness (a fate that had befallen Milton as well):

> O dark, dark, dark, amid the blaze of noon,
> Irrecoverably dark, total eclipse
> Without all hope of day!

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In the libretto to Handel's oratorio, the dignified weight of threefold repetition of "dark" in the first line is simplified into a rhyming couplet that inevitably has the air of a jingle about it:

> Total eclipse! No sun, no moon,
> All dark amidst the blaze of noon.

Yet Handel's music for Samson's air recaptures the heroic quality of the original.

The overture is the typical three-part *sinfonia* found in most of Handel's dramatic oratorios. It begins with a slow section (here, Andante) usually marked by sharply dotted rhythms that lend a stately air. In the present instance the dotted rhythms rather unexpectedly yield to triplets before the end. The Andante is followed by an Allegro in the form of a fugue. This one is vigorously rhythmic, with the sixteenth-note motion that so often in Baroque music expresses intense passion. Finally, before the start of the drama proper, a dance movement, a Menuetto, provides a formal close.

* * * * *

Handel composed the Royal Fireworks *Music in 1749 to be performed as part of an outdoor fireworks display. The first performance took place on 27 April 1749. Originally written with parts for three oboes, two bassoons, contrabassoon, three horns, three trumpets, and three timpani, the first performance included many instruments on each part. Handel later reworked the score to include strings as well. The continuo harpsichordist is Mark Kroll.*

The autumn of 1748 finally saw the end of the long and grinding European war known as the "War of the Austrian Succession," which had started in 1740 when Charles VI, the head of the house of Hapsburg and also the Holy Roman Emperor, died without leaving a son. Though Charles had made a provision according to which his estates (a few modest parcels of land including Austria, Hungary, and Bohemia, plus various provinces in the southern Netherlands and northern Italy) would go to his daughter Maria Theresa, he had not dealt with the problem of succession to the elective title of Holy Roman Emperor, which had been in the Hapsburg family for three hundred years. Well before Charles's death other European rulers felt some interest in seeing that the Imperial title did not fall to Maria Theresa's husband Francis, who was a minor enough noble to be considered unsuitable for such an honor. But if anyone else were to be elected, the successful candidate would also have to be endowed with some of the Hapsburg inheritance.

It was Frederick II of Prussia (later known as Frederick the Great) who actually started the war by an aggressive move into Silesia, part of the Bohemian lands and one of the richest Hapsburg territories. But hostilities soon expanded to encompass all of Europe, including England and France, for whom the War of the Austrian Succession was just one more skirmish in a long duel between the two countries lasting from 1689 to the defeat of Napoleon in 1815. The signing of the peace treaty in Aix-la-Chapelle on 18 October 1748, after so many years of hardship and bloodshed, was therefore hailed as an achievement worthy of the most splendid celebration. (Few were perhaps aware at the time that the "peace" was essentially a politicians' convenience; though much had been settled in central Europe, the dispute between France and England was scarcely addressed in the treaty, and war was to break out again between those two powers only a few years later, on the North American continent.)

In any case, the peace was to be celebrated with a grand public display of fireworks in London's Green Park in April 1749. The King agreed that music should accompany

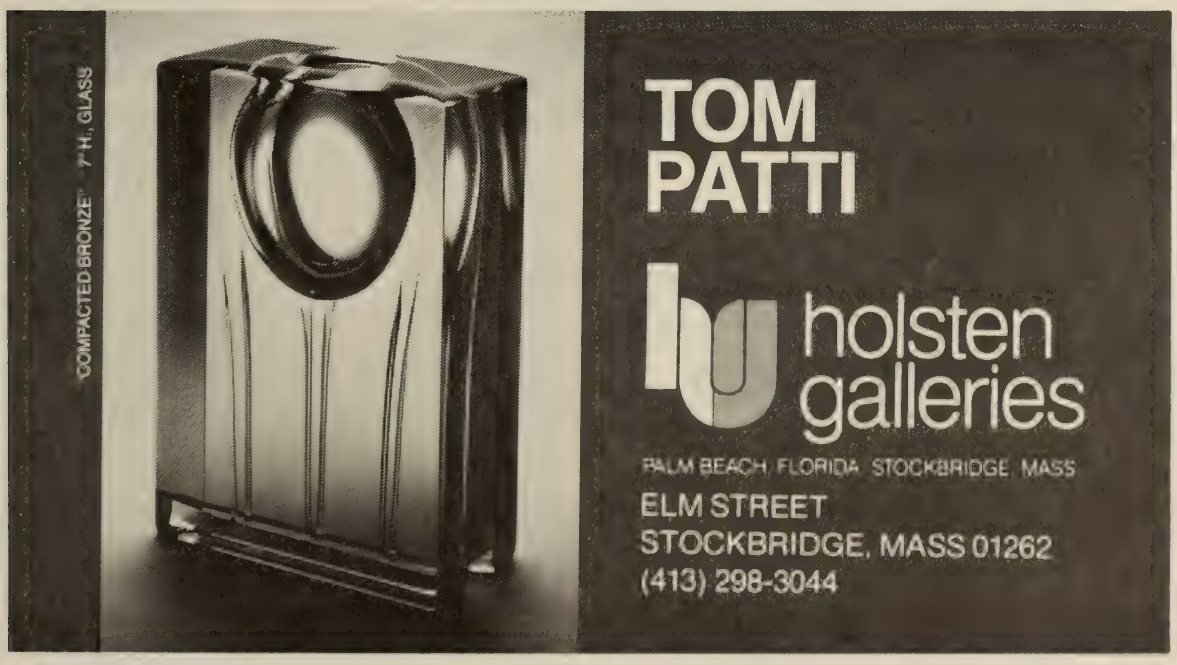
the festivities, but with the stipulation that it should be a music of "warlike instruments"—that is, wind and percussion, the types of instruments that might be part of a military band. Handel was commissioned to write the music, but at the last moment he demanded also to be allowed to include strings in the ensemble: no doubt he was worried about the problems of intonation with so many wind instruments, which were far more unreliable in their eighteenth-century versions than they are today. The Duke of Montague, Master of the Ordnance, wrote to the Comptroller of his Majesty's Fireworks to describe Handel's view of the matter:

> Now Hendel proposes to lessen the nomber of trompets, &c and to have violeens. I don't at all doubt but when the King hears it he will be very much displeased I am shure it behoves Hendel to have as many trumpets, and other martial instruments, as possible, tho he dont retrench the violins, which I think he shoud, tho I beleeve he will never be persuaded to do it.

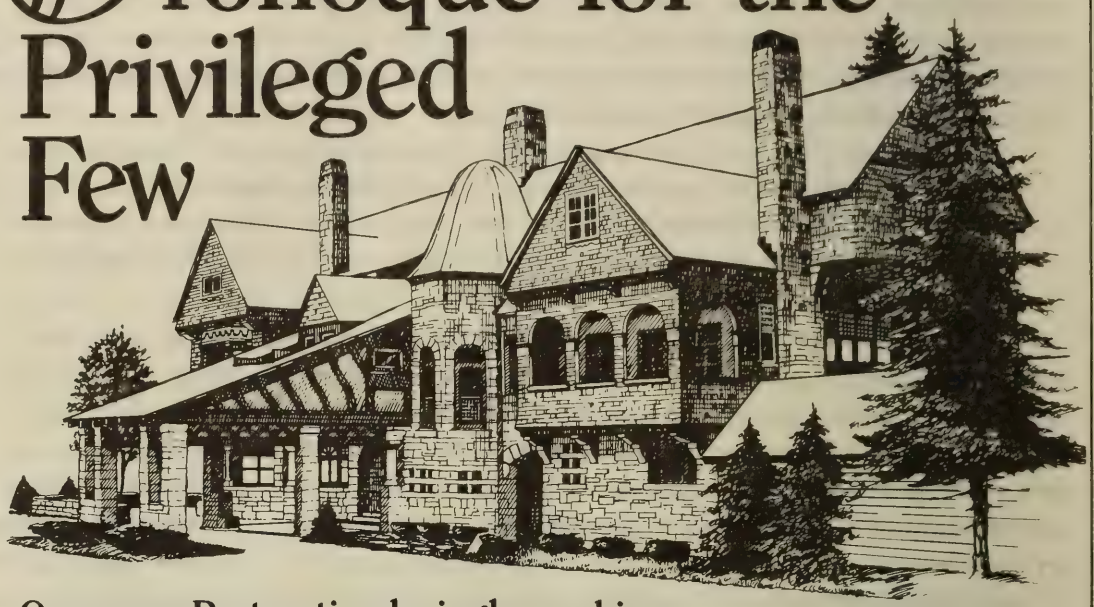
Then there was a proposal by Handel's friend and admirer Jonathon Tyers, the owner of Vauxhall Gardens, one of the leading pleasure gardens of the day, and the site of much concert-giving, for a public rehearsal to be held there. Handel was opposed to holding the rehearsal there, but he seems to have been overruled, for one took place on 21 April. An audience estimated at 12,000 converged on the Gardens and created such a traffic jam on London Bridge that carriages were reported delayed for three hours.

The actual performance of the music with the fireworks took place on 27 April. The event seems to have been only a mixed success. Perhaps because of the wet weather, many of the rockets failed to go off, and those that did go off set fire to the building especially erected for the event, setting off a general panic among the crowd and a stampede in which many people were injured. The music, however, was immediately popular—so much so that Handel repeated it just a month later as part of a benefit concert for his favorite charity, the Foundling Hospital.

It is still not entirely clear whether the first performance took place with wind instruments only, as the king desired, or with added strings, as Handel preferred. Certainly the first movement was composed originally for wind ensemble, though string parts were added in the autograph (and in the eventual published form of the music). The



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other movements were composed for winds with strings, but the string parts were cancelled in the autograph—perhaps the best evidence that the first performance was for winds alone. Still, the numbers of instruments called for by Handel in the autograph—twenty-four oboes, twelve bassoons, one contrabassoon, nine each of horns and trumpets, and timpani—fall far short of the "band of 100 musicians" that two different sources claim took part in the premiere. Handel could have added a good forty strings to that wind ensemble to make up the hundred players. Or, possibly, he simply doubled all the other numbers! In any case, that first performance must have made a grand and glorious noise.

What is certain, in any case, is the fact that Handel preferred to have strings in his ensemble, if only because it allowed him a greater variety of instrumental colors—and the whole score is designed to show off opposing choirs of instruments with their different timbres. Certainly within a month, if not by the first performance, he had created what he considered the definitive version of the suite, which included the strings.

The overture is far and away the biggest movement of the score. Conceived in the mold of the French *ouverture*—with a slow introduction in crisp dotted rhythms, followed by a faster, lightly fugal main section—it is superbly conceived for outdoor performance. Handel seems to have modeled the opening fanfare on an earlier composition, for which sketches survive. The early version presented the opening fanfare in unison. For the final version Handel decided to harmonize the first statement; this allows him to attain still further variety when the theme comes back on later occasions in two different harmonizations. The faster section of the overture does not come from the early sketches but seems to have been conceived specifically for this piece. Handel carefully designed the thematic material to be played by the brass instruments, which, in his day, could play chromatic notes only with great difficulty and in poor tune. The layout of the themes, with plenty of opportunity for triple antiphonal echoes between the different instrumental choirs, also suggests that they were conceived for this unusual ensemble.

The remaining movements consist of various types of dances, none of them aimed at matching or excelling the size or energy of the overture. To modern ears they may come as an anticlimax, but nothing was more typical of the Baroque suite, in which the heavy artillery, so to speak, came first, followed up by a display of lighter arms. The various dances were intended to provide a variety of mood and rhythm, if rarely of key. Handel gave two of the movements titles that certainly were intended to reflect the purpose of the work as a whole: *"La Réjouissance"* ("The Rejoicing") and *"La Paix"* ("The Peace").

—S.L.

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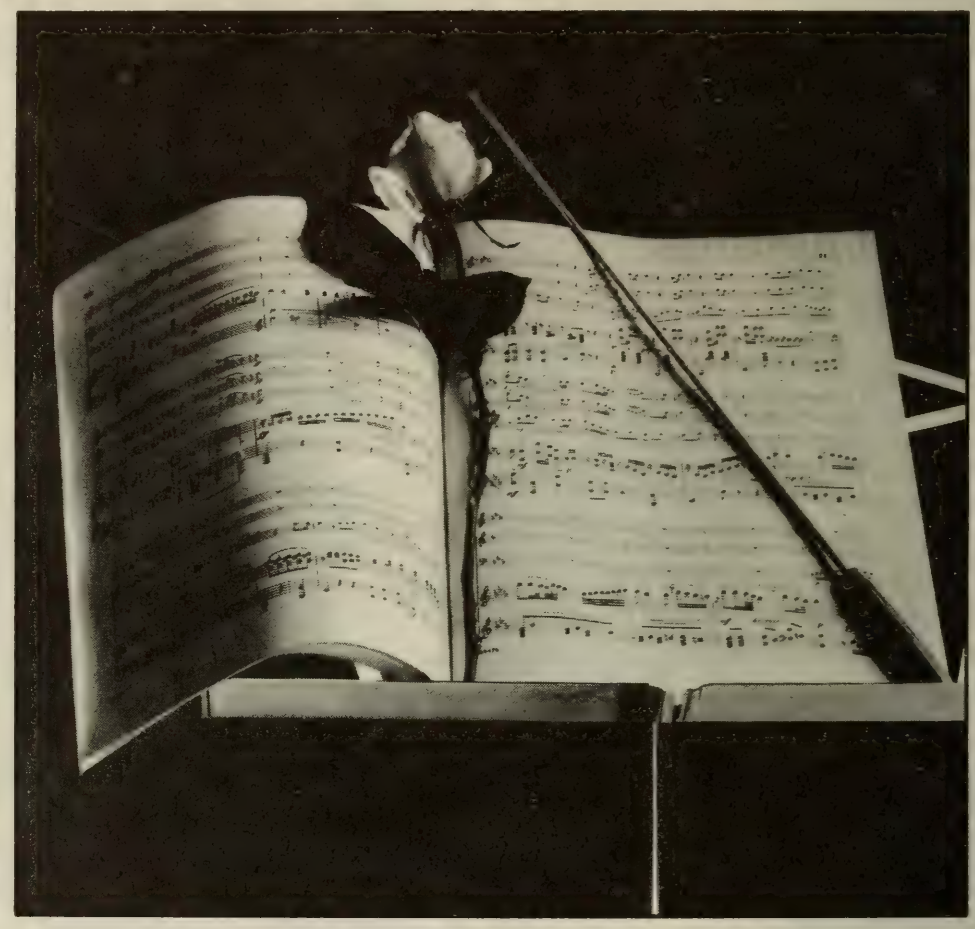
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The leading British harpsichordist of his generation, Trevor Pinnock is also a celebrated conductor. Born in 1946, he received his early musical training as a chorister at Canterbury Cathedral. He studied organ and harpsichord at the Royal College of Music with Ralph Downes and Millicent Silver and was awarded major prizes for performance on both instruments. In 1973 Mr. Pinnock founded The English Concert, a group of young musicians dedicated to performing on period instruments, which has gained an impressive reputation. After his highly successful New York debut in January 1983 at the Metropolitan Museum, Mr. Pinnock was reengaged for performances there through 1985. He has appeared as conductor and soloist at the Grant Park Festival in Chicago, with the National Arts Centre Orchestra in Ottawa, at the Boston Early Music Festival, and in numerous recitals, including performances at the Library of Congress in Washington, D.C., St. Louis, Boston, Los Angeles, and Vancouver.

A resident of London, Trevor Pinnock divides his time between solo and conducting appearances at home and abroad, and directing The English Concert. Both his solo recordings and those of the ensemble have been critically acclaimed. Since 1978 Mr. Pinnock and The English Concert have been under exclusive contract to Archiv (Deutsche Grammophon). Their recordings for this label have won numerous awards, including Edison awards from the Dutch Recording Industry for three successive years, the 1980 *Gramophone* prize for best Baroque record, and the 1981 Deutscher Schallplattenpreis. These prizewinning discs include solo recordings of the complete Bach Toccatas and *Goldberg* Variations, as well as all the Bach harpsichord concertos and Handel's twelve Concerti Grossi, Opus 6, with The English Concert. Mr. Pinnock makes his debut with the Boston Symphony Orchestra this week at Tanglewood.

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Born in the United States of Portuguese immigrants, Elmar Oliveira began studying the violin with his brother, and at the age of eleven he enrolled as a scholarship student of Arianna Bronne and Raphael Bronstein at the Hartt College of Music in Connecticut. He continued his studies with Raphael Bronstein at the Manhattan School of Music, where he was awarded an honorary doctorate in 1985. Winning his first prize at the age of fourteen, Mr. Oliveira made his orchestral debut with the Hartford Symphony Orchestra. At sixteen, he was chosen by Leonard Bernstein to appear with the New York Philharmonic on a nationally telecast "Young People's Concert," and in 1975 he won the Dallas Morning News G.B. Dealey Award. In July 1978, in addition to winning the International Tchaikovsky Violin Competition, he was given the Special Prize for Best Interpretation of a work composed for contestants by Grigori Zabarov. Upon his return to the United States, he was honored at a reception hosted by President and Mrs. Carter at the White House. Elmar Oliveira has recorded for CBS Masterworks, RCA, Delos, Melodiya, Vox Cum Laude, and Grenadilla records. He made his Boston Symphony Orchestra debut last summer at Tanglewood.

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- Allegro scherzando

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NOTES

Sergei Rachmaninoff
Piano Concerto No. 2 in C minor, Opus 18

Sergei Vassilievich Rachmaninoff was born in Oneg, district of Novgorod, Russia, on 1 April 1873 and died in Beverly Hills, California, on 28 March 1943. He composed his Piano Concerto No. 2 in 1900-01, and it was first performed in Moscow on 27 October 1901 with the composer as soloist. In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones and tuba, timpani, and strings.

As the nineteenth century was drawing to its close, Sergei Rachmaninoff was already coming to be regarded as one of the greatest pianists of his generation—an evaluation we would extend to include any generation. But, although he had already composed a one-act opera, *Aleko*, a piano concerto, several orchestral pieces including a symphony, a number of short piano pieces, and about two dozen songs, his career as a composer was on the rocks. Only one piece could really be called successful—a short piano prelude in the key of C-sharp minor that audiences demanded time and again as an encore at his piano recitals. He would avoid it as long as possible, but audiences wouldn't let him go until, with a resigned shrug, he would sit down again at the piano and launch into the piece that he came to call "It."

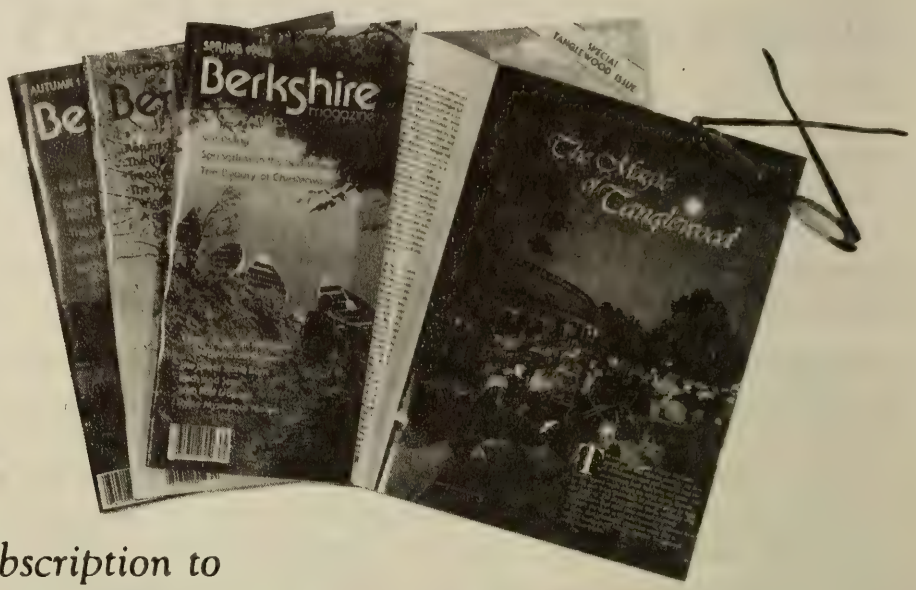
Rachmaninoff was not a man of overflowing self-confidence, and his vocation as a composer had been seriously undermined by the premiere of his largest work to date, the First Symphony, composed in 1895 and first performed in St. Petersburg under the direction of Glazunov. The performance, by all accounts, was appalling. Rachmaninoff considered it "the most agonizing hour of my life," and the vicious pen of César Cui, who for years had lambasted composers (especially a Muscovite like Rachmaninoff in the enemy territory of St. Petersburg), gave it the *coup de grâce:*

> If there was a conservatory in Hell and if one of the talented pupils there was commissioned to compose a symphony based on the story of the "Seven Egyptian Executions," and if he composed one resembling that of Rachmaninoff, he would have brilliantly accomplished his task and would have brought ecstasy to the inhabitants of Hell.

After that, Rachmaninoff just wasn't in the mood to compose. In fact, for three years he wrote virtually nothing and concentrated on his career as a performer. A tour to London in 1898 elicited from him a promise to return with a new piano concerto, but when he got back to Russia, he entered a profound depression. Nothing seemed to come, although his letters to friends insisted that he was trying to compose. At the beginning of 1900 he was persuaded to see Dr. Nikolai Dahl, a psychiatrist whose specialty was the cure of alcoholism through hypnosis (he was also a competent amateur violinist and a lover of music); Dr. Dahl was probably suggested to Rachmaninoff because the composer had taken to drinking rather heavily. But the choice was a good one. The psychiatrist worked with him for some four months and succeeded in strengthening his self-confidence and getting him composing again. In daily sessions the composer would sit in an armchair while the doctor repeated over and over the suggestion, "You will begin to write your concerto . . . You will work with great facility . . . The concerto will be of excellent quality." The hypnotic bolstering of his morale did wonders for the composer (who, in his gratitude, dedicated the concerto that he was about to write to the physician who had made it possible).

In June of 1900 Rachmaninoff went to Italy for a vacation, but he found the weather

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too hot for work and returned to Russia in July, eager to compose. He wrote the last two movements of the concerto first; they were performed at a benefit concert in Moscow on 2 December 1900. The favorable reception gave Rachmaninoff the courage to move on to the opening movement, and the premiere marked the triumphant appearance of one of the favorite piano concertos of the century. The writing block had been breached, and Rachmaninoff plunged into new compositions including, ultimately, two more symphonies, two more piano concertos, and two more operas, but for popular acclaim he never again reached the level of the C minor concerto.

Rachmaninoff's opening gambit is a memorable one: a soft tolling in the solo piano that grows from almost nothing to a fortissimo cadence ushering in the sombre march-like tread of the first theme, presented with dark colors in the low strings and clarinet, occasionally seconded by bassoons and horns. At first the melody is closed in on itself, returning again and again to the opening C (a characteristically Russian trait), but it opens up in a long ascent culminating in the first display of pianistic fireworks, which leads in turn to a sudden modulation and the "big tune" of the first movement, stated at some length by the soloist. The development is based largely on the first theme and a new rhythmic figure that grows progressively in importance until, at the recapitulation, the soloist plays a full-scale version of the new idea in counterpoint to the main theme, realizing fortissimo the implication of the march-like first theme, rather in the manner of Liszt. Having presented the lyrical second theme *in extenso* earlier, Rachmaninoff is now content with a single, brief but atmospheric statement in the solo horn.

The Adagio is in the distant key of E major, but the composer links the two movements with a brief, imaginative modulation that brings in the soloist, who presents an aural sleight-of-hand: what sounds for all the world like 3/4 time turns out to be an

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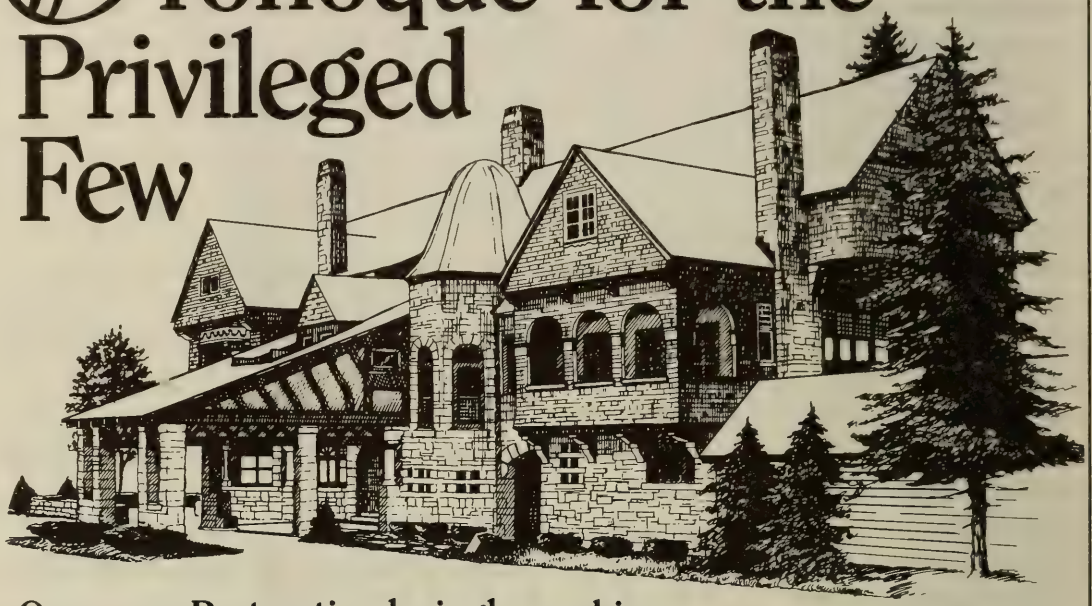
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unusual way of articulating triplets in 4/4, but this is not clear until flute and later clarinet sneak in with their comments in the official meter. A faster middle section suggests a scherzo movement and gives the pianist the opportunity for a brief cadenza before returning to the Adagio for the close.

Once again, at the beginning of the third movement, Rachmaninoff provides a brief modulation linking the E major of the middle movement and the C minor with which the finale opens. The soloist's cadenza builds up to the energy of the real first theme, but everyone who has ever heard the concerto is really waiting for the modulation and the next melody, one of the most famous Rachmaninoff ever wrote (it was famous long before being cannibalized for a popular song—"Full Moon and Empty Arms"—in the '40s, a time when songwriters discovered that the lack of an effective copyright agreement between the United States and Russia allowed them to ransack the works of Tchaikovsky, Rachmaninoff, and others for highly lucrative material). Rachmaninoff does not stint with this tune: we hear separate statements (orchestral followed by solo) in B-flat and D-flat before it finally settles in the home key of C just before the ringing coda ends things with a grand rush in the major mode.

Though not perhaps as intricately constructed as the Third Piano Concerto, which was to follow it some years later, the Second Concerto earned its popularity through the warmth of its melodies and the carefully calculated layout that includes both energy and lyricism, granting and withholding each as necessary. Its success spurred Rachmaninoff to renewed composition, to such a degree, in fact, that the major portion of his work was composed between 1900 and the year he left Russia for good, 1917.

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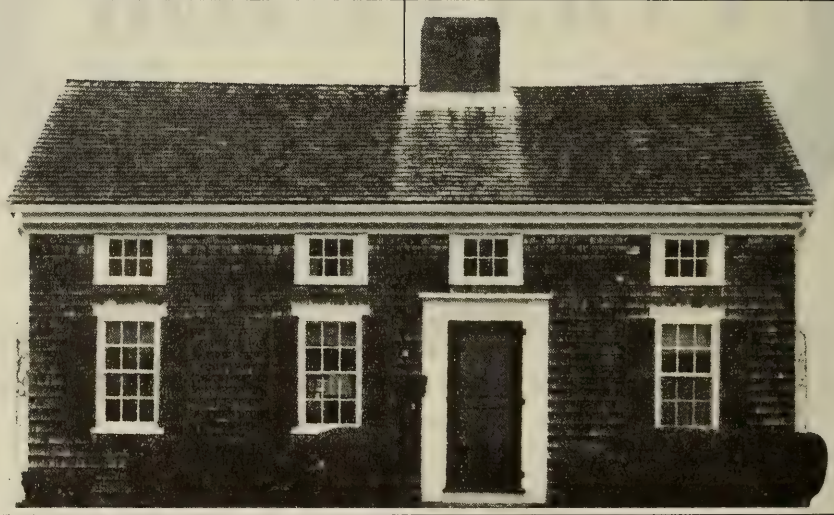
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Richard Wagner
Orchestral excerpts from *Der Ring des Nibelungen*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on 22 May 1813 and died in Venice, Italy, on 13 February 1883. Some details of the Ring*'s compositional history are given in the program note below; including words and music, the whole process took about three decades, the first performance of Wagner's complete tetralogy finally being given at Bayreuth on 13, 14, 16, and 17 August 1876 under the direction of Hans Richter (*Das Rheingold *and* Die Walküre *had already been performed in Munich, on 22 September 1869 and 26 June 1870, respectively). The orchestra for this afternoon's* Ring *excerpts includes three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, eight horns, two tenor tubas, two bass tubas, contrabass tuba, three trumpets, bass trumpet, three tenor trombones, bass trombone, contrabass trombone, timpani (two pairs), triangle, cymbals, tam-tam, side drum, glockenspiel, two harps, and strings.*

In October 1848, after some years of studying the Teutonic and Norse mythologies and sagas, Richard Wagner produced his essay "The Nibelungen Myth as Scheme for a Drama." Nearly three decades later, in August 1876, *Der Ring des Nibelungen* received its first complete performance, in the theater at Bayreuth that Wagner had built to his own specifications. The history of the *Ring* is long and complicated, the prose sketch for what was originally conceived as a single opera entitled *Siegfrieds Tod* ("Siegfried's Death")—the predecessor to the work we know as *Götterdämmerung* ("Twilight of the Gods")—ultimately being expanded backwards as Wagner deemed it necessary to provide additional background to each successive stage of his epic drama. The prose sketches for *Der junge Siegfried*, *Das Rheingold*, and *Die Walküre* date from the early 1850s, and it was also around this time that Wagner settled on the overall title for his seventeen-hour work: *Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend* ("The Nibelung's Ring. A Stage-Festival-Play for three days and a preliminary evening"). The musical sketches for *Siegfrieds Tod* date back to 1850, but the four operas of the *Ring* were composed essentially in order over a twenty-year span. *Das Rheingold* was composed between September 1853 and January 1854, the full score being completed in late May that year. The music for *Die Walküre* occupied the composer from June through December 1854, though the full score was not completed until March 1856. From September 1856 until July 1857 Wagner wrote the music for Acts I and II of *Siegfried*, but then, discouraged at the lack of prospects for seeing the *Ring* produced, and probably also because the musical composition itself had become unmanageable for him, Wagner broke off work on the *Ring*, returning to *Siegfried*'s final act only twelve years later, having in the meantime composed *Tristan und Isolde* and *Die Meistersinger von Nürnberg* (which he somehow felt would be easier to produce!), and having reworked parts of *Tannhäuser* for a production in Paris. Finally, in March 1869, Wagner began the third act of *Siegfried* with a strength, determination, and certainty which would flow unimpeded through the closing pages of *Götterdämmerung*, the full score of which he completed in November 1874.

Now it goes without saying that the *Ring* was meant to be heard whole. Even concert performances of extended vocal excerpts—the first act or final scene of *Walküre*, the last act of *Siegfried*, or even the final act of *Götterdämmerung*, for example—can only hint at the full scope and complexity of Wagner's achievement. In orchestral concerts of his own music, Wagner himself kept primarily to such items as the *Flying Dutchman* Overture, the first- and third-act preludes from *Lohengrin*, the *Tristan* Pre-

lude with his own concert-ending composed specifically for that purpose (rather than joining the Prelude to a soprano-less reading of Isolde's *Liebestod*!), and the *Tannhäuser* Overture and Bacchanale. Early in this century, Donald Francis Tovey deplored the (to him) grossly misrepresentative Wagner programs which were once much in vogue: in an essay he called "Wagner in the Concert-Room," he vented his spleen even at some of the *Ring* excerpts being performed this afternoon.* Today, however, there are a number of complete *Ring*s readily available on records, and full-scale stagings of Wagner's tetralogy, though hardly commonplace, are becoming more frequent, even with the current dearth of good Wagner singers, so that concert audiences can in a certain sense bring the context for these excerpts with them. In any event, many concertgoers continue to enjoy hearing this music turned into orchestral showpieces, and it is a fact that an initial exposure to Wagner in the concert hall has enticed more than one listener into the world of the complete operas.

Perhaps the most important thing the uninitiated listener needs to know about Wagner's music is that, though conceived for the theater, it is essentially symphonic in its treatment of the orchestra. Wagner uses the orchestra to support some of the largest musical structures ever conceived (seventeen hours in the case of the *Ring*!). He does this in two basic ways: through his use of specific *Leitmotifs* (*not* Wagner's own term!), musical motives or themes which represent not just characters and objects, but even thoughts and attitudes; and through the large-scale repetition or reinterpretation of whole chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. For example, in the final act of *Götterdämmerung*, Siegfried dies to the same music which has earlier accompanied Brünnhilde's awakening at the end of *Siegfried*; Brünnhilde's "Immolation Scene" at the very end of the *Ring* recapitulates some of the music from the "Norn

*Sir Donald Francis Tovey's program notes, still available as his *Essays in Musical Analysis* (Oxford University paperback), remain must-reading for anyone seriously interested in reading about and/or listening to music. And having said that, I cannot resist quoting just one sentence from his diatribe against concert-hall Wagner selections torn from the context of the complete operas: "The *Walkürenritt* [*Ride of the Valkyries*] degrades a sublime episode into a vulgar firework, but does not reach the grovelling imbecility of the extract from *Siegfried* known as *Waldweben* [*Forest Murmurs*]."



Scene" with which the Prologue to *Götterdämmerung* begins, and which is heard also in the first act of that opera when the Valkyrie Waltraute recounts to her sister Brünnhilde the unfortunate state of affairs then prevailing with the gods up in Valhalla. Further explication of these details is unnecessary here; indeed, Wagner himself could not conveniently summarize what the *Ring* is actually *about* and, because of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. We can say, however, that the *Ring* is about power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption (among various other things that its interpreters have seen fit to catalogue!), and with that in mind, let us move on to the barest summary of its story in an attempt to place this afternoon's orchestral excerpts in some sort of context.

In *Das Rheingold*, the prologue to the tetralogy, Alberich, the ruler of a subterranean race called the Nibelungs, steals the Rhinegold from its resting place in the waters of that river and forges it into a ring which brings its wearer ultimate power (hence the name of the cycle, "The Nibelung's Ring": Alberich is the Nibelung in question). Wotan, the head god, steals the ring from Alberich, who in turn lays upon the ring a curse which condemns its wearer to death. Wotan loses the ring to the giants Fasolt and Fafner as part of his payment to them for their building Valhalla. Fafner kills Fasolt so he can have the ring, and the treasure which accompanies it, for himself (he'll turn up again in *Siegfried*, transformed into a dragon). Wotan resolves to regain the ring, but, for reasons too complicated to explain here, he can only do this indirectly, through an individual not acting explicitly as Wotan's agent. To this end he fathers the



Richard Wagner in 1868

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twins Siegmund and Sieglinde by a mortal mother. The first two acts of *Die Walküre* tell the story of Siegmund and Sieglinde: separated as infants, they now meet, immediately fall in love, and consummate that love. Despite the Valkyrie Brünnhilde's compassion and protection, Siegmund is killed by Sieglinde's husband Hunding (Wotan's wife Fricka insists that Wotan uphold the sanctity of marriage by allowing Siegmund to die), but, as we learn in Act III of *Die Walküre*, Sieglinde has become pregnant. Her child will be named Siegfried, and in him will rest Wotan's hope for regaining the ring, since his plans for Siegmund have been thwarted.

The **Ride of the Valkyries** opens the third act of *Die Walküre* and accompanies the gathering of Brünnhilde's eight airborne Valkyrie-sisters at the Valkyries' rock, where they collect the bodies of slain heroes before transporting them to Valhalla(!). In the opera house, the music is punctuated by the warrior maidens' "*Ho-jo-to-ho!*" war cry; the less heavily scored sections accompany their cheerful banter as they unshoulder their burdens. Wagner includes in his music "such realistic effects as the thunderous gallop and the panting and whinnying of the horses," to quote Ernest Newman. In the opera house, the *Ride of the Valkyries* moves directly into the scene of Brünnhilde's arrival with Sieglinde at the Valkyrie rock; in the concert hall, an ending provided by Engelbert Humperdinck (who composed the opera *Hansel und Gretel*) is typically used.

Forest Murmurs is from Act II of *Siegfried*. Enough time has gone by between the end of *Die Walküre* (at which point Brünnhilde has been left divested of her godhood and asleep on the Valkyries' rock as Wotan's punishment for disobeying him by attempting to protect Siegmund; he has conceded, however, to surround her with a wall of flame, which will prevent all but the strongest of heroes from waking her and claiming her as bride) and the beginning of *Siegfried* for the title character to have passed puberty (we infer that he must be in his late teens or early twenties). Having reforged his father's broken sword at the end of the first act, Siegfried in Act II has been led by the dwarf Mime to the forest where the giant-turned-dragon Fafner has set up house, Mime's intention being that Siegfried there learn the meaning of "fear" and get killed in the process! Siegfried accidentally wakes up Fafner with a series of horncalls (which represent Siegfried's response to the birdsong he hears). Siegfried kills Fafner, thereby acquiring the ring which Fafner has been guarding since the end

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of *Das Rheingold*. In the process, Siegfried burns himself on the dragon's blood, instinctively puts his hand to his mouth to soothe the burn, and discovers that tasting Fafner's blood enables him to understand the language of the Forest Bird, which leads him off to find the sleeping Brünnhilde as the curtain falls. The music of the *Forest Murmurs* actually conflates several segments of music from this act: that which accompanies Siegfried's musings in the forest before waking Fafner, the music to which the Forest Bird (whose theme is clearly audible and appropriately birdlike) tells Siegfried about Brünnhilde, and the final measures of the act.

In the last act of *Siegfried*, Siegfried awakens Brünnhilde. He has never seen a woman before; she has never experienced mortal love. At the end of the opera, they ecstatically proclaim their love for each other; the Prologue to *Götterdämmerung* begins the next morning. The Prologue opens with a scene for the three Norns (who are somewhat akin to the Fates of other mythologies), who recount and reinterpret much of what has happened, and whose hopes for the future are not great. (Remember that the plot summary being provided here hardly touches at all upon the *issues* of the *Ring*.) Then day breaks over the Valkyries' rock in one of the most skillful depictions of dawn ever composed for orchestra. Siegfried and Brünnhilde emerge from their cave and sing a duet, following which Siegfried departs by boat in search of further adventures. The concert excerpt **Dawn and Rhine Journey** joins Wagner's orchestral depiction of *Dawn* (actually beginning with the sombre "Fate" motive first heard much earlier on in the cycle) to the glorious climax of the Prologue Duet, which leads directly into the evocative *Rhine Journey*. The music darkens as the scene changes to the





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hall of the Gibichungs where Act I is set and where, again to quote Ernest Newman, "the tragedy of the *Twilight of the Gods* begins." Alberich's son Hagen, half-brother of the Gibichung Gunther, is intent on regaining the ring for his father.

Siegfried has left the ring with Brünnhilde as a token of his love (she has given him her horse in exchange). The hero swears blood-brotherhood with Gunther and, under the influence of a potion which wipes all recollection of Brünnhilde from his memory, falls in love with Gunther's sister Gutrune. At Hagen's urging, Siegfried once more breaks through the fire surrounding the Valkyries' rock and claims Brünnhilde as bride for Gunther, wresting back the ring in the process. In Act II of *Götterdämmerung*, Brünnhilde, convinced that Siegfried has betrayed her, swears vengeance on him. So does Gunther, who, having expected Brünnhilde to become his own bride, has no reason to disbelieve Brünnhilde's claim that Siegfried has already consummated marriage with her. This vengeance is played out in *Götterdämmerung*'s final act, when, during a hunting party, Hagen stabs Siegfried in the back—the only part of his body left unprotected by Brünnhilde's magic spells, since he would never have turned his back on a foe—and kills him, but only after restoring his memory by means of another potion. Siegfried dies with Brünnhilde's name on his lips, and his body is borne back to the Gibichung hall, the ring still on his finger, to the dramatic strains of **Siegfried's Funeral March**, which weaves a number of prominent motives—among them "Fate," the broad theme of "Siegfried as Hero" (a transformation of his youthful horn call), and the "Sword"—into a powerful musical tapestry.

Following the arrival of the funeral procession at the Gibichung hall, the tragedy is further compounded as Hagen kills Gunther in a struggle over the ring. Then, as Hagen steps forward to take the ring from Siegfried's finger, the dead hero's hand raises itself threateningly, putting him off and provoking general astonishment. Brünnhilde enters, now aware of what has transpired, and reveals that they have all been pawns in the hands of the gods. In a final, inspired apostrophe to the fallen hero, Brünnhilde asks that a funeral pyre be built on which she will join him in death, its fire cleansing the ring of the curse. The **Finale** at this concert begins with the last few moments of Brünnhilde's "Immolation Scene," as she sends Wotan's message-bearing ravens back to Valhalla with the warning that even the home of the gods will be consumed. Ecstatically, Brünnhilde casts a torch on the pyre, mounts her horse, and leaps into the flames. At the height of the conflagration, the Rhine overflows its banks and the three Rhinemaidens—the original guardians of the Rhinegold—appear, dragging Hagen into the watery depths as he attempts to seize the ring for himself. As the flames rise up to consume Valhalla, the curtain falls, and the music of the "Redemption" motive heard on high in the violins brings *Der Ring des Nibelungen* to its close.

—Marc Mandel

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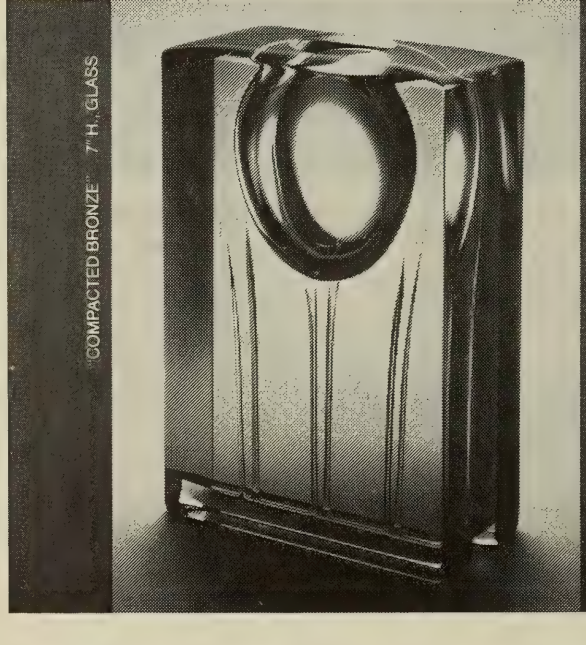
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Edo de Waart



Born in Amsterdam in 1941, Edo de Waart was encouraged as a child to study both the piano and the oboe. Immediately upon his graduation from the Amsterdam Music Lyceum, he was named associate principal oboist of the Concertgebouw Orchestra. In 1961, while still at the Music Lyceum, Mr. de Waart began studying conducting, and after three years he was awarded first prize in the prestigious Dmitri Mitropoulos Competition, becoming, at age twenty-three, assistant to Leonard Bernstein for the 1965-66 season. Upon his return to The Netherlands, he was appointed assistant conductor of the Concertgebouw Orchestra under Bernard Haitink. In 1967, Mr. de Waart founded the Netherlands Wind Ensemble and became its principal conductor. His recordings with the ensemble gained him international recognition. Appointed music director of the Rotterdam Philharmonic in 1973, he led that orchestra to international renown during his four-year tenure. In 1974 Mr. de Waart accepted the post of principal guest conductor of the San Francisco Symphony; in 1977 he became that orchestra's music director, a post he held until 1985.

Music director-elect of the Minnesota Orchestra, Edo de Waart divides his time away from his principal post with appearances as guest conductor of the world's major orchestras. Among the orchestras he has led are the Berlin Philharmonic, the Chicago Symphony, the London Symphony, the Philadelphia Orchestra, the New York Philharmonic, the Cleveland Orchestra, and the Boston Symphony. He has conducted opera at London's Covent Garden, the Bayreuth Festival, and Munich's Bavarian State Opera. In May and June of 1985 he conducted a new *Ring* cycle with the San Francisco Opera. His recordings on the Philips label include performances leading the Concertgebouw Orchestra, the Rotterdam Philharmonic, the Netherlands Wind Ensemble, the Leipzig Gewandhaus Orchestra, the Royal Philharmonic, the London Philharmonic, the Dresden State Orchestra, and the San Francisco Symphony. Since his Boston Symphony conducting debut at Tanglewood in 1973, Edo de Waart has conducted the orchestra in Boston, New York, Providence, and Hartford, making his most recent BSO appearance at Tanglewood in 1983.



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André Watts



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Born in 1946 in Germany, the son of a Hungarian mother and an American Army sergeant, the young Watts began studying with professional teachers at the Philadelphia Musical Academy after his father was transferred back to the United States; he later worked with pianist and teacher Leon Fleisher at the Peabody Conservatory in Baltimore. Two weeks after his early appearance on the televised Young People's Concert with Bernstein, he substituted for an ailing Glenn Gould on a New York Philharmonic subscription concert again with Bernstein. He has performed with the Boston Symphony Orchestra many times since his first Symphony Hall appearances in January 1969, returning most recently for Liszt's Piano Concerto No. 2 in January of this year.

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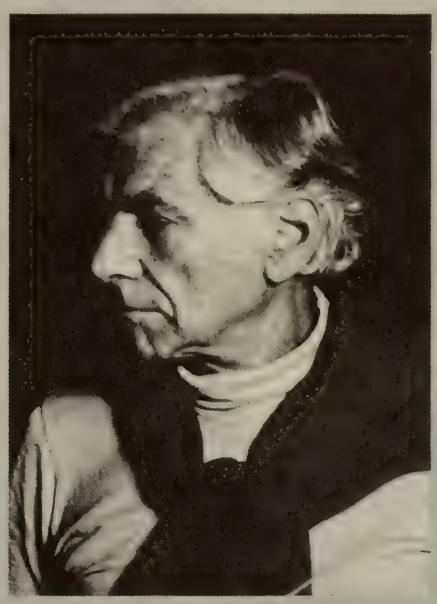
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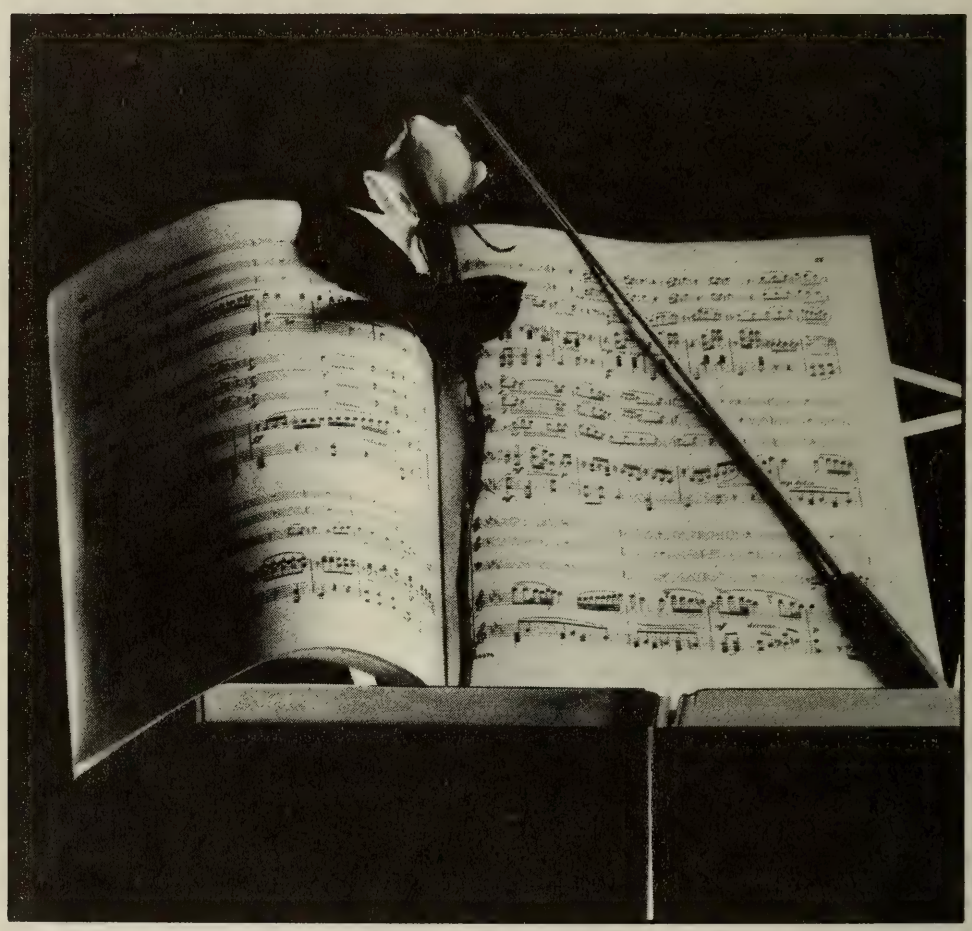
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Thursday, 24 July at 8:30

ALFRED BRENDEL, piano

BEETHOVEN — Seven Variations in F on the quartet "Kind, willst du ruhig schlafen," from Peter von Winter's opera *Das unterbrochene Opferfest*

BEETHOVEN — Five Bagatelles, from Opus 119
- No. 1 in G minor: Allegretto
- No. 3 in D: à l'Allemande
- No. 4 in A: Andante cantabile
- No. 5 in C minor: Risoluto
- No. 11 in B-flat: Andante, ma non troppo

BEETHOVEN — Sonata No. 16 in G, Opus 31, No. 1
- Allegro vivace
- Adagio grazioso
- Rondo. Allegretto

INTERMISSION

LISZT — *Années de pèlerinage, Deuxième année: Italie*
- Sposalizio
- Il penseroso
- Canzonetta del Salvator Rosa
- Sonetto 47 del Petrarca
- Sonetto 104 del Petrarca
- Sonetto 123 del Petrarca
- Après une lecture du Dante, fantasia quasi sonata

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Alfred Brendel plays the Steinway piano.

Notes

Writing a theme and variations based on a popular melody, such as a hit tune from a recent opera, was a good way for a composer around 1800 to reach publication and attract an audience of performers among the many talented pianists on the lookout for just such a piece—technically brilliant without being too difficult either in virtuosity or intellectual content. **Beethoven** wrote a number of variation sets of that type. His continuing interest in the theater is marked partly by the number of times he selected an operatic number in writing sets of variations, from composers whose theatrical works had proved popular in Vienna: Peter Winter, Grétry, Müller, Wranitzky, Paisiello, Weigl, Salieri, and Süssmayr.

The seven variations on "*Kind, willst du ruhig schlafen*" ("Child, will you sleep quietly?") were composed and published in 1799. Beethoven borrowed his basic material from a singspiel, *Das unterbrochene Opferfest*, by Peter Winter (1754-1825), a popular composer for the Viennese theater; the piece had been premiered at the Theater-an-der-Wien in 1796. Beethoven's drafts for the variations appear in a sketchbook of 1899 that also included material for the Opus 18 quartets in F and G, and the Septet.

When we think of Beethoven's piano music, we normally think first of sonatas or large sets of variations. But toward the end of his life, he published two sets of what he called "bagatelles," small character pieces, each a single "snapshot" of a musical mood. It was a kind of composition that was to become extremely popular in the nineteenth century; here again, as with so many aspects of his art, Beethoven became a model for the whole century. Though not published until the 1820s, some of the bagatelles originated much earlier, from as early as 1795, in fact. No. 3 is expanded



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from material found in a sketchbook of 1802. The last five in the collection were sketched in a notebook that also contains material for the *Missa Solemnis*, so they are clearly from much nearer the time of publication. When, in February 1823, Beethoven offered the set to the publisher Peters, who was bringing out the *Missa Solemnis*, he got a response to the effect that these little works were not worth the price he was asking. Peters added the gratuitous advice that Beethoven ought to consider it beneath his dignity to compose such trifles—yet before long they had been published in London, Paris, and Vienna. In these little works Beethoven became a master miniaturist, foreshadowing so much of the piano music of the nineteenth century: Schubert, Schumann, Chopin, Grieg, and others.

The first sonata in Beethoven's Opus 31 was written in 1801 and 1802. The entire set stands early in what we now call the "second period" of Beethoven's style. Here the theme is not so much "thematic"—that is, identifiable melody—as it is character: a rhythm, a combination of a turn and a scale. Already Beethoven is starting to foreshorten some of the traditional formal elements, eliding much "filler" normally taken for granted. All of this is characteristic of him and allows us—with the privilege of hindsight—to see a foreshadowing of his late style.

When the work was published by a Zurich firm, evidently using Beethoven's own (hard to read) manuscript as copy, the result was beautifully laid out and elegant, but full of errors. Beethoven's Vienna publishers produced results that were much less elegant, but it was easier to communicate corrections, so the results were more accurate in the end.

Beethoven composed the work in the summer of 1802, a period spent in the tranquil surroundings of Heiligenstadt (tranquil then!—it is now a busy suburb of Vienna), dogged by ill health, depression, and interruptions. It was during that summer, practically the lowest moment of his entire life, that he wrote the Heiligenstadt Testament. Yet during the same period he completed the three piano sonatas of Opus 31, the two sets of variations published as Opus 34 and 35, and the Second Symphony!

In the period when he was most active as a virtuoso, **Liszt** traveled widely, especially during the years 1835-39, when he was living with his mistress, the Countess Marie d'Agoult, who had left her husband for him and who bore him three children

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(one of them, Cosima, was to become the wife of Richard Wagner). During these years he produced a formidable quantity of music for solo piano. During 1838, for example, he completed first versions of his *Paganini* Etudes, the *Transcendental* Etudes, and most of the works later to be included in his *Années de pèlerinage* ("Years of Pilgrimage"), published in three volumes, the first of which (1855) was labeled "Switzerland," the second (1858) "Italy," and the third (1883) left untitled. Liszt frequently produced alternative versions of his works, sometimes recasting a piece for a different medium, sometimes rewriting it entirely. The first versions of most of these pieces were composed in the late 1830s, but they didn't see print for nearly twenty years, and they were surely touched up at that time. Nonetheless, the works that appeared in "Book II" of the *Années* represent the powerful effect of Liszt's first experience of Italian culture. Each of the works here bears a close relationship to a particular monument of Italian art.

Sposalizio ("Betrothal") is Liszt's response to Raphael's painting "The Marriage of the Virgin," in the Brera Chapel in Milan. The painting depicts the wedding of Joseph and Mary, and the music is as quiet and lyrical as Raphael's art.

Il Penseroso ("The Thoughtful One") is altogether sterner. Its inspiration was a statue by Michelangelo, one of that powerful group included in the Medici Chapel in Florence. The figure was called "Night." When Michelangelo carved it, a young Florentine poet, Giovanni Strozzi, expressed his admiration of its lifelike quality in a poem that ended with the idea that the statue was not dead, only sleeping, and that it would awaken and speak to the viewer. Michelangelo (himself a remarkably original poet)



Raphael's "The Marriage of the Virgin"

responded to Strozzi's verses with some of his own; Liszt choose to quote these world-weary sentiments at the head of his score:

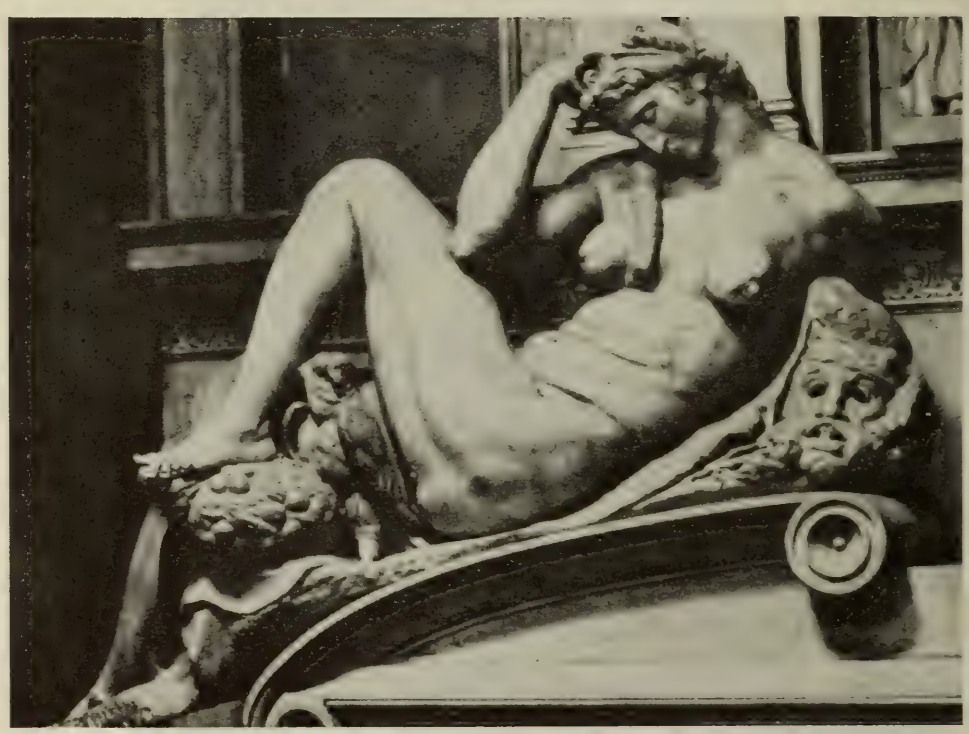
Caro m'e il sonno e più l'esser di sasso,	Sleep is dear to me, and even more to be made of stone,
Mentre che 'l danno e la vergogna dura;	as long as shame and wrongdoing exist;
Non veder, non sentir m'è gran ventura;	not to see or hear is great good fortune;
Però non mi destar, deh! parla basso.	therefore, do not wake me—ah, speak softly!

The music has an air of foreboding, exploiting the low extremes of the keyboard, and introducing extraordinary chromatic harmonies, the likes of which are rarely to be encountered before Wotan put Brünnhilde to sleep in the last act of *Die Walküre*, composed nearly twenty years later.

Much lighter and more straightforward is the *Canzonetta del Salvator Rosa*. This is essentially a transcription for solo piano of a song by a seventeenth-century poet and painter. It was Liszt's customary practice, when transcribing a song like this, to write the words in the piano part, so that the player would have a clue to the character of the music. This charming canzonetta is a typical Italian love-conceit:

Vado ben spesso cangiando loco	I continually change place,
Ma non so mai cangiar desio;	but not my desire:
Sempre l'istesso sarà il mio fuoco	the fire in me will always be the same,
E sarò sempre l'istesso anch'io.	and I too shall always be the same.

An entirely different matter are the three sonnets of Petrarch, the fourteenth-century poet whose work was the fountainhead of two centuries of Italian lyric verse. Each of these three "sonnets" originated as songs for tenor before being arranged in the *Années de pèlerinage* for piano solo. Later on Liszt arranged them yet again in a more sedate version for baritone voice, but the earlier versions retain the passionate outbursts of youth.



Michelangelo's "Night"

Sonetto 47 (*"Benedetto sia 'l giorno, a 'l mese, a 'l anno"*—"Blessed be the day, the month, the year, the season, the hour, the place . . . where I was found and enslaved by two beautiful eyes") pays tribute to a moment of high passion.

Sonetto 104, on the other hand, is throughout an agitated depiction of love's agonies. Petrarch's sonnet deals with the lover's constantly changing mood: *"Pace non trovo e non ò da far guerra"* ("I find no peace and know not how to wage war"). The moods range from hope to fear, from elation to depression, all caused by unfulfilled love—"I am in this state, my lady, because of you."

Sonetto 123 is sweeter and more tranquil in mood; *"I' vidi in terra angelici costumi"* ("I saw on earth angelic figures"), a remembrance of eyes so bright the sun was moved to envy. Nature, says the poet, was so intent on this harmony that no leaf stirred on any bough. Throughout this group of song transcriptions, Liszt's pianistic imagination is in high gear. No one who was not aware of the situation would ever guess that these pieces were first written for the voice.

Après une lecture du Dante is by far the most elaborate of the works in the set. Liszt evidently encountered Dante's great poem during his Italian journey, and he began translating some of its images—particularly the more diabolical ones—into music in September 1839. Within six weeks Liszt gave the first performance of this *"fragment dantesque"* in Vienna, though that version has disappeared. In 1849 he revised it. The title by which we know it today—"After a Reading of Dante"—was added at that time, though it has more to do with a poem by Victor Hugo than one by Dante. The subtitle, *Fantasia quasi sonata*, was almost certainly inspired by Beethoven's *Moonlight* Sonata, which bears the same heading.

The sonata—in one extended movement—begins at once with the smell of sulfur and the vision of cloven hooves, opening with a series of bold tritones, that long-standing musical symbol for things diabolical. The work is a massive, supremely virtuosic exercise in the musical depiction of horrific images, the confused welter of sights, sounds, and smells that assaulted the character Dante as he entered into the Inferno: "There sighs, laments, and loud wails resounded through the starless air, which at first made me weep. Diverse tongues, horrible language, words of pain, tones of anger, loud and hoarse voices, and the sound of hands there made a tumult that whirls continuously through that ever dark air, as sand in the whirlwind. It was a world Liszt would revisit some fifteen years later for the first part of his *Dante* Symphony.

At the same time, for all its programmatic intensity, the sonata is artistically shaped with Liszt's favorite device of thematic transformation. The D minor music that suggests the hellish conflagration in Dante's vision sounds as different as it can be from the chorale-like theme in F-sharp major that serves as the second subject—yet the latter is simply a new version of the first theme with the chromatic notes left out. It is a skillful example of contrast in unity that is one of Liszt's particular strengths. This *Dante* Sonata was little played and little understood for a long time. Liszt's biographer Alan Walker notes that the sonata had only two performances in London in the century after it was composed. A more balanced evaluation of Liszt's strengths and weaknesses in the last few years has encouraged further opportunities to hear the remarkable musical poetry of this master of the keyboard.

—Steven Ledbetter

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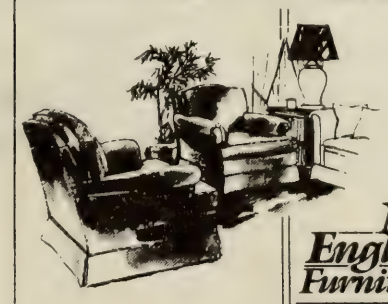
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Tanglewood
1986

Weekend Prelude

Friday, 25 July at 7

MALCOLM LOWE, violin
GILBERT KALISH, piano

MOZART	Violin Sonata in A, K.305(293d)
	Allegro molto
	Tema [con Variazioni]. Andante grazioso
BRAHMS	Violin Sonata No. 3 in D minor, Opus 108
	Allegro
	Adagio
	Un poco presto e con sentimento
	Presto agitato

Baldwin piano.

Week 5

Notes

Mozart's sonata in E, K.305, is one of a group of sonatas for violin and piano composed early in 1778 during Mozart's lengthy visit to Mannheim. His direct model was a set of violin sonatas by Joseph Schuster which were popular there; on 6 October 1777 he had sent a copy of the Schuster sonatas to his sister, commenting that they were "not bad" and promising to write some in the same style if he decided to stay on in Mannheim. It is likely that the example of the Schuster sonatas and also of Mozart's other model, Johann Christian Bach, motivated the two-movement form of all six sonatas. The set, including the sonata in E, was published in Paris in November 1778 as "Opus I" (though there was already another Mozart set in print with that number—publishers were not very careful about such matters then).

The printed title page followed the traditional formula of the time, identifying the sonatas as works for harpsichord or pianoforte "with the accompaniment of a violin," implying that the musical essence was contained in the keyboard part alone. But in these sonatas, Mozart's violin makes a bid for independence, and the two instruments

are more evenly matched than they had been in Mozart's earlier works of this type. The musical phrases often require a balancing dialogue between the voices. In K.305, the keyboard assumes special prominence, though, especially in the last movement's theme and variations, where it is even given a variation all to itself.

Brahms worked on four chamber compositions—the Opus 99 cello sonata, the Opus 100 violin sonata, the Opus 101 trio, and the present Opus 108—during the summer of 1886, the first of three consecutive summers that he spent at Hofstetten on Lake Thun. The first three works were quickly finished and had their first performances by year's end; Opus 108 continued to occupy him on and off until 1888, when the first performance took place in Budapest. The sonata, Brahms's last work for piano and violin, is dedicated to the conductor Hans von Bülow. It is a large work, and not only because it has one movement more than the two earlier sonatas; it is also a work of unusual dramatic power, possibly motivated by the tonality of D minor, in which he had composed one of his earliest large-scale works, the Piano Concerto No. 1.

Although the sonata begins *sotto voce*, the current of tension in the piano's syncopations is evident under the violin's sweetly melancholic song, and the restrained energy of that tension is not long in breaking out. The development has a quite extraordinary effect: the note A is repeated in the piano, like the soft but insistent tolling of a bell, on every single quarter-note of its forty-six measures. This memorable passage is balanced in the coda by a similar tolling on the tonic note, D. The slow movement is one of those lavish Brahms melodies that starts out in all simplicity and then, just as it is in danger of becoming foursquare and predictable, opens out into unexpected paths of seamless melody. The third movement is emotionally more lightweight but with a sterner middle section. The finale begins in an unexpectedly fierce manner and continues at a great virtuoso pace, as Brahms perhaps recalls the dynamic youth that he no longer was.

—Steven Ledbetter

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SEIJI OZAWA conducting

HAYDN — Symphony No. 60 in C, *Il distratto*
- Adagio—Allegro di molto
- Andante
- Menuetto
- Presto
- Adagio
- Prestissimo

INTERMISSION

BRAHMS — Piano Concerto No. 2 in B-flat, Opus 83
- Allegro non troppo
- Allegro appassionato
- Andante
- Allegretto grazioso

PETER SERKIN

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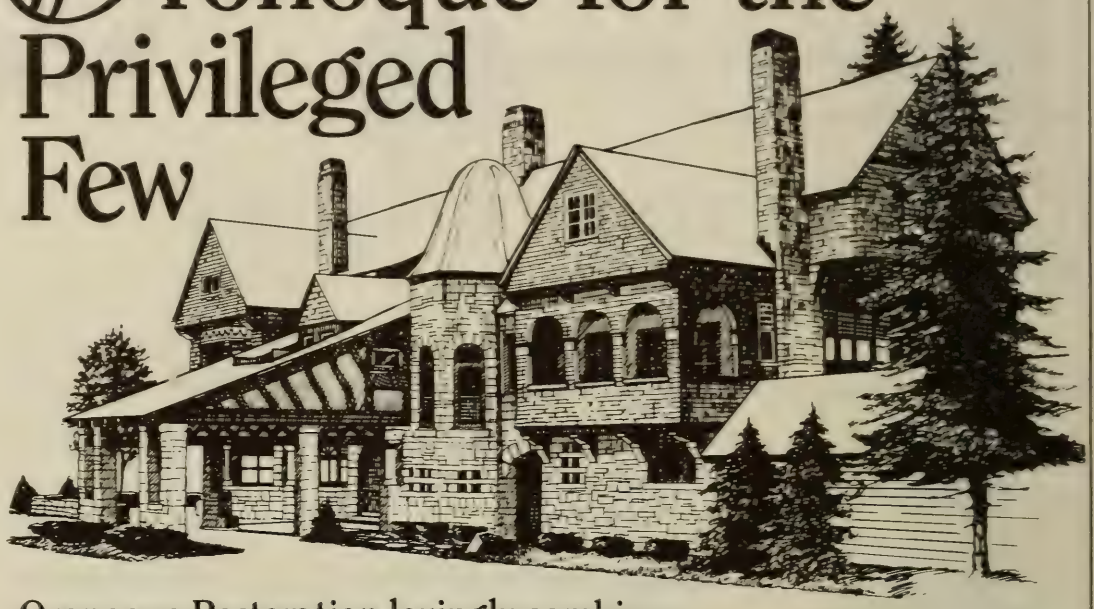
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NOTES

Joseph Haydn
Symphony No. 60 in C, *The Scatterbrain*

Franz Joseph Haydn was born at Rohrau, Lower Austria, probably on 31 March 1732 (his baptismal certificate is dated 1 April) and died in Vienna on 31 May 1809. He derived this symphony about 1775 from the incidental music he wrote, probably the year before, for a production at Eszterháza of a German translation of Jean François Regnard's play, "Le Distrait." In the sources, the symphony is called sometimes by its German title, "Der Zerstreute," and sometimes by its Italian counterpart, "Il distratto." No detailed information exists about its early performance history. The score calls for two oboes, bassoon, two horns, two trumpets, timpani, and strings.

During the past decade many of Haydn's thirteen operas have appeared on good recordings for the first time. This amounts to as much "new" music as forty symphonies. It enormously enlarges and enriches our sense of Haydn's accomplishment and it also brings to our attention something that Haydn criticism has traditionally neglected, not to say denied, which is how much of his creative energy in the 1770s and the 1780s was devoted to the theater. This meant not only opera, but also the composition of incidental music for plays, the repertory being large and the performance schedule intense in both genres.

On 25 January 1772, a contract was signed that made the Carl Wahr Company the theatrical troupe in residence at the household of Haydn's patron, Prince Nicolaus Esterházy. Wahr, then twenty-six, had an enviable reputation as a serious actor and was also known as a dependable manager. His company was associated with the Esterházys for five years, during which time one of the favorite plays in their repertoire was Jean François Regnard's *Le Distrait*, given of course in German and called *Der Zerstreute*. Regnard was born in 1655 and died in 1709, which puts him one generation after Molière. Touted in his day as Molière's successor, he is perhaps more fairly perceived as a skillful imitator. Four or five of his comedies held the stage for a long time, among them *Le Distrait*, first produced in 1697. Its principal character is a gentleman so absentminded that on his wedding day he has to tie a knot in his handkerchief to remind himself that he is the bridegroom. The Wahr Company gave *Der Zerstreute* at

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Eszterháza during the 1773-74 season and again in 1775. In 1776 Haydn's score was also used at a production in Vienna. It was universally acclaimed for its humor and its appropriateness to the stage situations. A review from Eszterháza in a Pressburg newspaper of 30 June 1774 tantalizes us with its closing sentence: "We look forward to hearing music to Shakespeare's *Hamlet* by this adept composer." It is not known just what form the music had in its original version, nor how it was used in the play; as a symphony, however, it quickly became one of Haydn's most popular works. As late as 1803 the Empress Maria Theresa asked to hear the piece: Haydn, in sending to his copyist, Johann Elssler, for a score, referred to it as *"der alten Schmarrn"*—"that old hunk of junk."

Because of its birth in the theater, *der alten Schmarrn* will do some pretty odd things before it is done, not least in the matter of presenting us with two more movements than we expect in a classical symphony. It does, however, start quite normally and seriously with a movement that probably served as overture to the play: a slow introduction, mostly for strings alone, leads to a quick movement of exciting verve and brilliance. (Haydn's marking of *Allegro di molto* is very fast; a copy made by Elssler makes it a still faster *Presto*.*) The Andante brings an unusual variety of material, sharply characterized and sometimes startlingly juxtaposed. The melody with the biting trills on every downbeat is labeled in early French editions as *"ancient chant françois,"* and the Haydn scholar H.C. Robbins Landon cites a theme close to this one that occurs as an *"aire française"* in one of the sonatas of Johann Joseph Fux's *Concentus*

*Johann Elssler, whose father, Joseph, was Haydn's copyist at Eszterháza, was with the composer as copyist, secretary, and general dogsbody from 1794 on. He was Haydn's godson, but not above some slightly shady trafficking in sales of his patron's manuscripts. He was the father of Fanny Elssler, the famous and fiery ballet dancer whom Théophile Gautier called "the Spaniard of the North."

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musico-instrumentalis of 1701. A special sonorous feature of this movement is Haydn's division of the violas into two sections. It makes a rich sound we are apt to associate more with Mozart than with Haydn: this is Haydn's first use of a device that in fact always remained a rarity in his music. You may find yourself reminded of Mozart even more when the Trio of the ensuing minuet begins, for the first phrase of its melody seems to look ahead a dozen years to the C minor piano concerto, K.491. The exotic Hungarian or Balkan coloration of the harmonies, however, is all Haydn's own. Eszterháza, which Haydn sometimes referred to as "my desert," was very much on the edge of the civilized world, and wolves roamed not far from the palace grounds: this music brings it to mind. The Presto that comes next starts out, as Robbins Landon puts it, as one of "the nervous, tense and headlong finales" familiar from other Haydn symphonies of this period, but it too turns out to be full of the tunes and rhythms from the Empire's eastern regions, presented at times with licentious abutment that smacks of the stage more than of the concert room. As this movement whirls toward its close, Haydn's high C-horns touch a new and daring altitude.

Now comes the symphony's "extension." This begins with an F major Adagio, marked in a manuscript copy in the Benedictine monastery at Melk as *Adagio di Lamentatione*, but the reference is unclear.* I shall not describe how this movement ends. Nor shall I tell what interrupts the course of the buzzing Prestissimo finale. That finale, by the way, brings yet another folk song from Eastern Europe, a haunting strain in a minor key, here gliding across the stage, furtive and unharmonized. (It is a tune that fascinated Haydn: Robbins Landon cites his use of it in six other works.)

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on Haydn's Symphony No. 60 appeared originally in the program book of the San Francisco Symphony, copyright ©1980, and is used here by permission of that orchestra.

*Haydn quotes Gregorian chant melodies associated with the *Lamentations of Jeremiah* in three of his symphonies, No. 26 in D minor (called *Lamentatione*), No. 45 in F-sharp minor (the *Farewell*), and No. 80 in D minor. If a plainchant citation is involved in No. 60 as well, it has not yet been identified.

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Johannes Brahms
Piano Concerto No. 2 in B-flat, Opus 83

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He made the first sketches for this work in the late spring of 1878 and completed the score at pressbaum, near Vienna, on 7 July 1881. After a private tryout of the concerto with Hans von Bülow and the Meiningen Orchestra, Brahms gave the first performance on 9 November 1881 in Budapest, Alexander Erkel conducting the orchestra of the National Theater. The orchestra consists of two each of flutes, oboes, clarinets and bassoons, four horns, two trumpets, timpani, and strings.

". . . and a second one will sound very different," wrote Brahms to Joseph Joachim, rendering a report on the disastrous reception in Leipzig of his First Piano Concerto. More than twenty years would pass before there was "a second one." They were full years. Brahms had settled in Vienna and given up conducting and playing the piano as regular activities and sources of livelihood. Belly and beard date from those years ("clean-shaven they take you for an actor or a priest," he said). The compositions of the two decades include the variations on themes by Handel, Paganini, and Haydn; the string quartets and piano quartets (three of each), as well as both string sextets, the Piano Quintet, and the Horn Trio; a cello sonata and one for violin; the first two symphonies and the Violin Concerto; and, along with over a hundred songs and shorter choral pieces, a series of large-scale vocal works including the *German Requiem*, the *Alto Rhapsody*, the *Song of Destiny*, and *Nänie*. He was resigned to bachelorhood and to never composing an opera. He had even come to terms with the fact that at the

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beginning of the century there had been a giant called Beethoven whose thunderous footsteps made life terribly difficult for later composers. To the young Brahms, Beethoven had been inspiration and model, but also a source of daunting inhibition. Fully aware of what he was doing and what it meant, Brahms waited until his forties before he sent into the world any string quartets or a first symphony, both being genres peculiarly associated with Beethoven. In sum, the Brahms of the Second Piano Concerto was a master, confident and altogether mature. For the University of Breslau to call him *"artis musicae severioris in Germania nunc princeps"* in its honorary degree citation of 1879 was to take a firm anti-Bayreuth political stand, but at least in that central and northern European musical world where opera was thought of as either transalpine triviality or as the province of that dangerous vulgarian, Dr. Richard Wagner, the stature of Johannes Brahms was clearly perceived.

In April 1878, Brahms made what was to be the first of nine journeys to Italy and Sicily. His companion was another bearded and overweight North German who had settled in Vienna, Theodor Billroth, an accomplished and knowledgeable amateur musician, and by profession a surgeon, a field in which he was even more unambiguously *"princeps"* than Brahms in his. Brahms returned elated and full of energy. His chief task for that summer was to complete his Violin Concerto for Joseph Joachim. He planned to include a scherzo, but dropped the idea at Joachim's suggestion. He had, however, made sketches for such a movement after his return from the South, and he retrieved them three years later when they became the basis of the new piano concerto's second movement.

The year 1881 began with the first performances of the *Academic Festival* and *Tragic* overtures, and there were professional trips to Holland and Hungary as well as another Italian vacation. In memory of his friend, the painter Anselm Feuerbach, he made a setting of Schiller's *Nänie*, and then set to work on the sketches that had been accumulating for the piano concerto. (By this time, Brahms had established a regular pattern for his year: concentrated compositional work was done during the summers in various Austrian or Swiss villages and small towns, each visited for two or three years in a row and then dropped, while winters were the season of sketches, proofreading, and concerts). On 7 July, he reported to his friend Elisabet von Herzogenberg, perhaps his closest musical confidante of those years, that he had finished a "tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." Writing on the same day to the pianist Emma Engelmann, he is not quite so coy, though Billroth was sent his copy with a remark about "a bunch of little piano pieces." The measure of Brahms's sureness about the work is to be found in his singling it out for dedication "to his dear friend and teacher Eduard Marxsen." Marxsen, to whom Brahms had been sent by his first teacher, Otto Cossel, as a boy of seven, was born in 1806 and had studied with Carl Maria von Bocklet, the pianist who had played in the first performance of Schubert's E-flat trio, and his orchestral version of Beethoven's *Kreutzer* Sonata was widely performed in the nineteenth century. Brahms's devotion lasted until the end of Marxsen's life in 1887. The choice of the B-flat concerto as occasion for the long-delayed formal tribute to his master is surely significant: not only was the piano Marxsen's instrument as well as his own, but Brahms must have felt that he had at last achieved what had eluded him in the wonderful D minor concerto, namely the perfect fusion of inspirational fire with that encompassing technique whose foundations were laid in those long-ago lessons in Hamburg.

It was the last work Brahms added to his repertory as a pianist, and for someone who had long given up regular practicing to get through it at all is amazing. After the premiere, Brahms took the work on an extensive tour of Germany with Hans von

Bülow and the superb Meiningen Orchestra: Leipzig resisted once again, but elsewhere the reception was triumphant. People tended to find the first movement harder to grasp than the rest, and almost universally a new relationship between piano and orchestra was noted, phrases like "symphony with piano obbligato" being much bandied about. With respect to the latter question, it is mainly that Brahms knew the concertos of Mozart and Beethoven better than his critics and was prepared to draw more imaginative and far-reaching conclusions from the subtle solo-tutti relationship propounded in those masterpieces of the classical style.

Brahms begins by establishing the whole range of the solo's capabilities. The piano enters with rhythmically cunning comment on the theme sung by the horn. This is poetic and reticent, though there is also something quietly assertive in the way the piano at once takes possession of five-and-a-half octaves from the lowest B-flat on the keyboard to the F above the treble staff. When, however, the woodwinds and then the strings continue in this lyric vein, the piano responds with a cadenza that silences the orchestra altogether. But this cadenza, massive and almost violent though it is, settles on a long dominant pedal and demonstrates that its "real" function is to introduce, as dramatically as possible, an expansive and absolutely formal orchestral exposition. Perhaps the greatest moment, certainly the most mysterious and original, of this magisterial movement is the soft dawning of the recapitulation, the horn call and its extensions in the piano being now gently embedded in a continuous and flowing texture, an effect that suggests that the opening of the movement should be played not as an introduction in a slower tempo, but as the real and organic beginning. When all this occurs, you remember the piano's earlier eruption into the cadenza, and the contrast now of the entirely lyrical continuation is the more poignant for that memory. One tends to think of this concerto as essentially declamatory and as the quintessen-

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tial blockbuster, but the expression mark that occurs more often than any other is *"dolce"* (followed in frequency by *"leggiero"*!).

Beethoven had to answer tiresome questions about why there were only two movements in his last piano sonata, and now Brahms was constantly asked to explain the presence of his "extra" *Scherzerl*. He told Billroth that the first movement appeared to him "too simple [and that] he required something strongly passionate before the equally simple Andante." The answer half convinces: simplicity is not the issue as much as urgency and speed. Long-range harmonic strategy, particularly with respect to the Andante to come, must have had a lot to do with Brahms's decision. The contrast, in any event, is welcome, and the movement, in which one can still sense the biting double-stops of Joachim's violin, goes brilliantly.

The first and second movements end in ways meant to produce the ovations they got at their early performances (and how priggish and anti-musical the present custom that indiscriminately forbids such demonstrations between movements). From here on, Brahms reduces the scale of his utterance, trumpets and drums falling silent for the remainder of the concerto. The Andante begins with a long and famous cello solo,* which, like its oboe counterpart in the Adagio of the Violin Concerto, becomes increasingly and ever more subtly enmeshed in its surroundings (and thus less obviously soloistic). The piano does not undertake to compete with the cello as a singer of that kind of song. Its own melodies stand on either side of that style, being more embellished or more skeletal. The key is B-flat, the home key of the concerto and thus an uncommon choice for a slow movement, the most famous precedent being Brahms's own earlier piano concerto, but the excursions within the piece are bold and remarkable in their effect. For an example, it is its placement in the distant key of F-sharp that gives the return of the cello solo its wonderfully soft radiance.

The finale moves gently in that not-quite-fast gait that is so characteristic of Brahms. A touch of gypsy music passes now and again, and just before the end, which occurs without much ado, Brahms spikes the texture with triplets.

—M.S.

*Five years later Brahms found another beautiful continuation from the same melodic germ in the song *"Immer leiser wird mein Schlummer."*

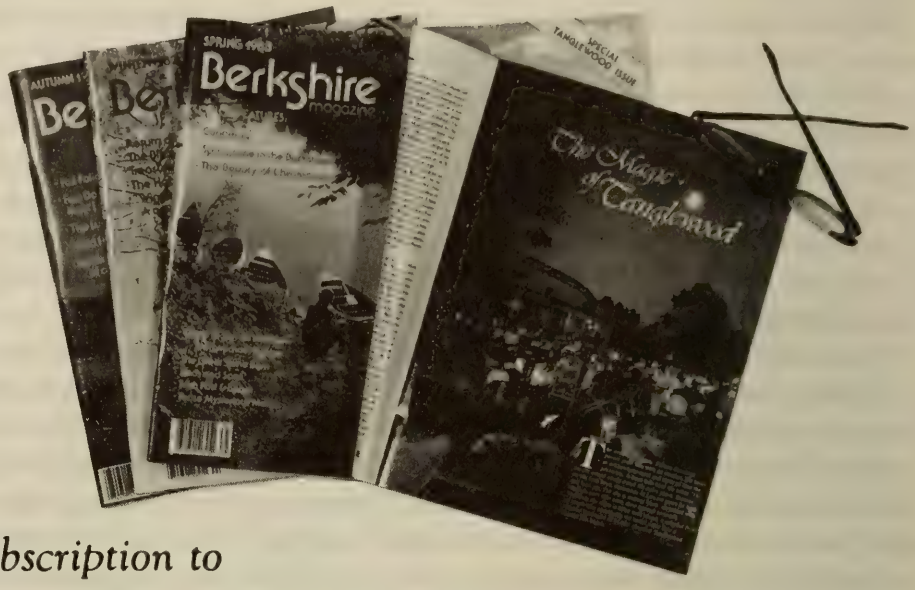
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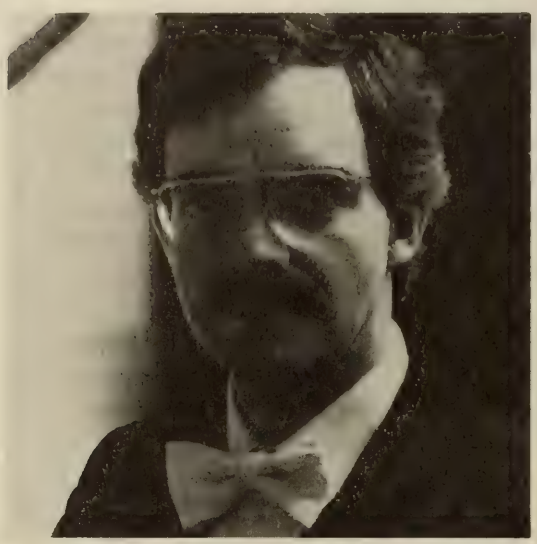
Alfred Brendel



Renowned for highly memorable and history-making concerts, Alfred Brendel has, in recent seasons, performed all five Beethoven piano concertos at Carnegie Hall and elsewhere in the United States, given recitals of the complete Beethoven piano sonatas (in a series of seven performances at Carnegie Hall and in eleven European cities), and had his artistry praised in a virtually unprecedented editorial in the London *Times*. This summer, in addition to his appearance at Tanglewood, Mr. Brendel appears at the Ravinia Festival with the Chicago Symphony and at the Riverbend Festival with the Cincinati Symphony. His annual North American tour was highlighted last season by recitals in Toronto, New York, Washington, D.C., Chicago, and Princeton, and by appearances with the New York Philharmonic and the Saint Louis Symphony. His wide variety of repertoire was reflected in recital programs of Beethoven, Haydn, Schumann, and Liszt (the latter as part of the Franz Liszt commemoration) and in orchestra programs of Brahms, Mozart, and Schoenberg.

Born in Austria, Alfred Brendel began piano lessons at the age of six. His teachers included Edwin Fischer, Paul Baumgartner, and Edward Steuermann. A prize in the Busoni Competition gave impetus to his performing career. Mr. Brendel has aptitude in several areas of the arts, including painting and composition, and his many interests include literature, language, architecture, and films. His book of essays, *Musical Thoughts and Afterthoughts*, enjoys much success on both sides of the Atlantic. Among the world's most recorded pianists, Mr. Brendel was the first to record Beethoven's complete piano works, an achievement which won France's Grand Prix du Disque. Now recording exclusively for Philips, he has, in the last few years, recorded the late piano works of Liszt and Schubert, the piano concertos of Mozart and Brahms, and works of Bach, Haydn, and Schumann. Among his most recent releases are recordings of Haydn piano sonatas, Schubert Lieder and *Schwanengesang* with Dietrich Fischer-Dieskau, and Beethoven's *Eroica* Variations. His 1983 recording of the complete Beethoven piano concertos with the Chicago Symphony Orchestra under James Levine has won four international awards, including the Deutsche Schallplattenpreis and the Grand Prix du Disque. This recording was also voted "Record of the Year" and was given the Production/Engineering Award in the 1985 Ovation Record Awards. Mr. Brendel made his Boston Symphony Orchestra debut at Symphony Hall in February 1979; his most recent appearance with the orchestra was at Tanglewood in 1982.

Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble comprised of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist when he performed the Bruch Violin Concerto in G minor last summer at Tanglewood. This past April he appeared with the orchestra in Symphony Hall, in a performance of Mozart's Violin Concerto No. 3 in G, K.216.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half under the instruction of his parents, both professional musicians. When he was nine, his family moved to Regina, Saskatchewan, where he subsequently studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix Galamir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977-83; prior to that, he was concertmaster of the Regina Symphony and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Centre Orchestra in Ottawa, and he was soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition. During the 1983-84 season, he was concertmaster of the Worcester Symphony.

Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned by and for him. His concert appearances throughout the United States, Europe, Asia, New Zealand, and Australia, as well as his many recordings, have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish

studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center. Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

In August 1985, Mr. Kalish was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught there since 1968 and became Head of Chamber Music and Keyboard Activities there in 1982. He is also Professor of Piano at the State University of New York at Stony Brook. Mr. Kalish gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works; he may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. In addition to his many appearances with the Boston Symphony Chamber Players in Boston and at Tanglewood, Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, Elliott Carter, Mozart, and J.S. Bach.

Peter Serkin



American pianist Peter Serkin has been equally acclaimed for his frequent guest appearances with the major symphony orchestras, as recitalist, as chamber music performer, and as a recording artist. In August 1983 he became the first pianist to be awarded a major new international prize, the Premio Accademia Musicale Chigiana Siena, in recognition of outstanding artistic achievement. Mr. Serkin began lessons in music and piano with Blanche Moyse and Luis Batlle, entered the Curtis Institute of Music in 1958, studying there for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father Rudolf Serkin, and also worked with Karl Ulrich Schnabel. Since his first public performance in the summer of 1959 at the Marlboro Music Festival and his New York debut that same fall, Mr. Serkin has appeared with the world's major symphony orchestras, both in the United States and abroad, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as the Amsterdam Concertgebouw, Berlin Philharmonic, the London Symphony and Philharmonia, the New Japan Philharmonic, the English Chamber Orchestra, and the Vienna Symphony.

Mr. Serkin's recording with Alexander Schneider and the English Chamber
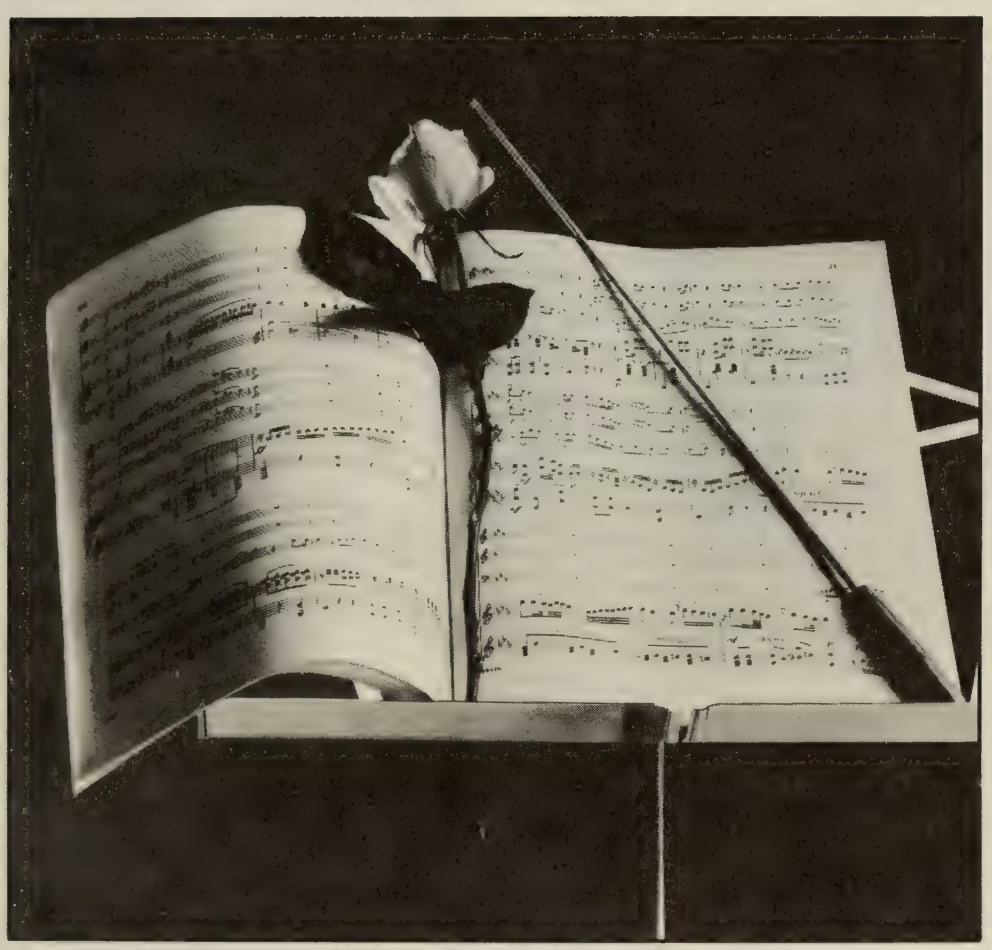
Orchestra of the six concertos Mozart composed in 1784 was recently selected by *Stereo Review* as one of the best recordings of the past twenty years. Recent releases on RCA include Beethoven's *Diabelli* Variations and music of Webern and Takemitsu. For Pro Arte records, he has recorded two volumes of Schubert dances and the late Beethoven sonatas using a Graf fortepiano. In 1973, Mr. Serkin formed *Tashi*, a chamber ensemble with a collective interest in contemporary music. He has worked closely with such contemporary composers as Luciano Berio, Toru Takemitsu, Olivier Messiaen, and Peter Lieberson, whose recent Piano Concerto commisioned for the Boston Symphony Orchestra's centennial he premiered and recorded with the orchestra. Following appearances last summer at the Tanglewood, Ravinia, Caramoor, and Mostly Mozart festivals, Mr. Serkin's 1985-86 season brought orchestral appearances with the symphonies of Philadelphia, Cincinnati, San Francisco, Houston, Atlanta, Baltimore, and San Jose. He performed Bach's *Goldberg* Variations throughout the United States, Canada, Germany, Switzerland, and Italy, and recorded them for Pro Arte. Also last season, Mr. Serkin participated in two special projects in London with the London Symphony Orchestra. They included recordings and performances of the Schoenberg Concerto for Piano and Orchestra with Boulez for Erato records as well as the Berg Chamber Concerto for Violin and Piano with Isaac Stern and Claudio Abbado for CBS Masterworks. Mr. Serkin has appeared frequently with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1970. This is his second summer on the faculty of the Tanglewood Music Center.

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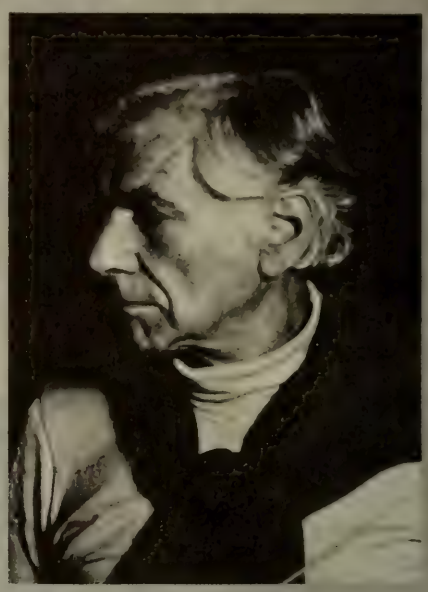


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Allegro molto vivace
Finale: Adagio lamentoso

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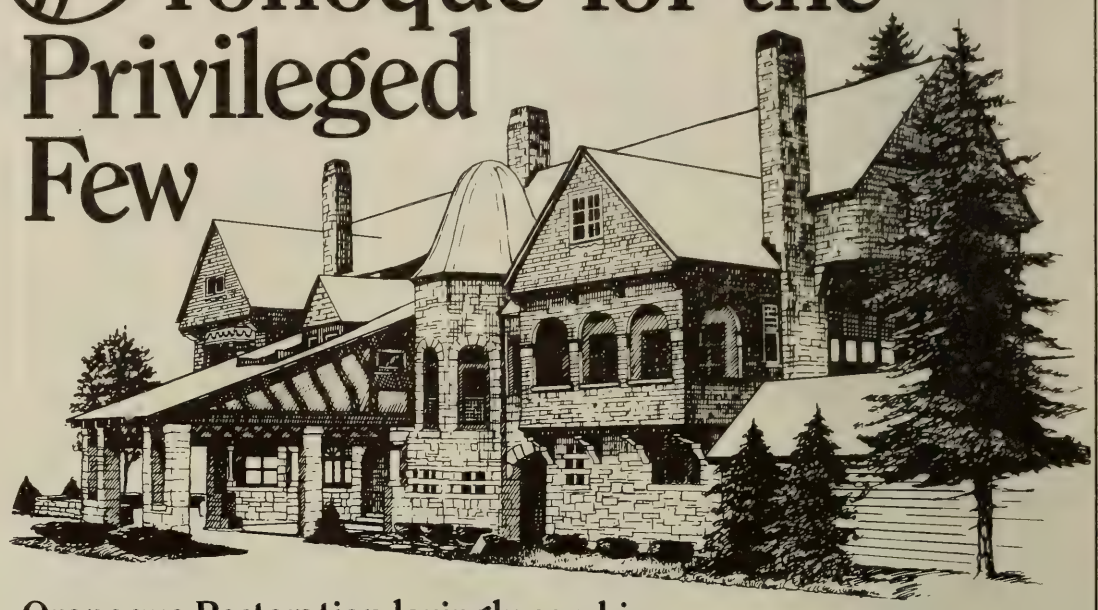
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NOTES

Leonard Bernstein
Serenade (after Plato's *Symposium*) for solo violin, string orchestra, harp, and percussion

Leonard Bernstein was born in Lawrence, Massachusetts, on 25 August 1918 and is currently living in New York. He composed his Serenade on a commission from the Koussevitzky Music Foundation in 1954, completing the work on 7 August of that year. The score bears the dedication "To the beloved memory of Serge and Natalie Koussevitzky." The first performance took place in Venice, Italy, at the Teatro Fenice on 12 September 1954, with Isaac Stern as soloist. The Boston Symphony Orchestra gave the first American performance on 15 April 1955 under Charles Munch, again with Stern as soloist. The score calls for solo violin, string orchestra, harp, timpani, snare drum, tenor drum, bass drum, triangle, suspended cymbal, xylophone, glockenspiel, chimes, Chinese blocks, and tambourine.

Leonard Bernstein's music has been intimately connected with the theater, whether in ballet, musical show, or opera. And even his more abstract concert music almost always has elements of theatricality, a sense of characterization in the melodies that can bring them vividly into the imagination of the listener. In the case of the musical "conversation" that underlies his Serenade, the continuity of the "discussion," which evolves continuously, is varied by the differing viewpoints of the characters who take part. The composer's own commentary, written the day after he completed the score, is the best guide to the work's course, and it is printed here.

—Steven Ledbetter

There is no literal program for this Serenade. The music, like Plato's dialogue, is a series of related statements in praise of love. The relatedness of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one, a form I initiated in my second symphony, *The Age of Anxiety.*

I. *Phaedrus; Pausanias* (Lento—Allegro). Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (*Fugato,* begun by the solo violin.) Pausanias continues by describing the duality of the lover as compared with the beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

II. *Aristophanes* (Allegretto). Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime-storyteller, invoking the fairy-tale mythology of love. The atmosphere is one of quiet charm.

III. *Erixymachus* (Presto). The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humor.

IV. *Agathon* (Adagio). Perhaps the most moving (and famous) speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms, and functions. This movement is simply a three-part song.

V. *Socrates; Alcibiades* (Molto tenuto—Allegro molto vivace). Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. Love as a *daemon* is Socrates' image for the profundity of love; and his seniority adds to the feeling of didactic soberness in an otherwise pleasant and convivial after-dinner dis-

cussion. This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section of the *Agathon* movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the Allegro, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.

—Leonard Bernstein

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Pyotr Ilyich Tchaikovsky
Symphony No. 6 in B minor, Opus 74, *Pathétique*

Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka province, Russia, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He composed the Sixth Symphony between 16 February and 31 August 1893. The first performance took place in St. Petersburg on 28 October that year, just a week before the composer's death. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, and strings.

During Tchaikovsky's last years, his reputation grew enormously outside of Russia, but he was left prey to deepening inner gloom, since his countrymen rarely recognized his genius. He had, moreover, been shattered by the sudden breaking-off of the strange but profoundly moving epistolary relationship that he had carried on for fourteen years with Nadezhda von Meck, whose financial assistance and understanding had sustained him through difficult times. Though they never met face to face, their relationship was one of the strongest, in its emotional depth, that either of them was ever to experience; she, for unknown reasons, decided to end the correspondence decisively in October 1890. Tchaikovsky never fully recovered from the blow. Another reason for his depression was an old but continuing concern—the constant fear that his homosexuality might become known to the public at large or to the authorities (which would lead to terrible consequences, since homosexuality was regarded as a crime that might involve serious legal consequences, including banishment and the loss of his civil rights).

Tchaikovsky was also concerned that he was written out. In 1892 he began a symphony and had even partly orchestrated it when he decided to discard it entirely (some twenty years ago it was completed by a Russian musicologist and performed as Tchaikovsky's "Seventh Symphony"; the composer's self-critical view was right). But a trip to western Europe in December brought a warm reunion: he visited his old governess, whom he had not seen for over forty years. The two days he spent with her, reading over many letters from his mother and his brothers and sisters, not to mention some of his earliest musical and literary work, carried him off into a deep

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nostalgia. As the composer wrote to his brother Nikolay, "There were moments when I returned into the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears."

The retrospective mood thus engendered may have remained even though he returned to Russia at low ebb: "It seems to me that my role is finished for good." Yet the recent opportunity to recall his childhood, when combined with his fundamentally pessimistic outlook, may well have led to the program for the work that suggested itself to him and captured his attention on the way home. Within two weeks of writing the foregoing words, Tchaikovsky was hard at work on what was to become his masterpiece. Home again, he wrote in mid-February to a nephew that he was in an excellent state of mind and hard at work on a new symphony with a program—"but a program that will be a riddle for everyone. Let them try and solve it." He left only hints: "The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely." The work, he said, was going exceedingly well. On 24 March he completed the sketch of the second movement—evidently the last to be outlined in detail—and noted his satisfaction at the bottom of the page: "O Lord, I thank Thee! Today, 24th March, completed preliminary sketch well!!!"

The orchestration was interrupted until July because he made a trip to Cambridge to receive an honorary doctorate, an honor that he shared with Saint-Saëns, Boito, Bruch, and Grieg (who was ill and unable to be present). He was presented for the degree with a citation in Latin that appropriately singled out the *"ardor fervidus"* and the *"languor subtristis"* of his music. When he returned home he found that the orchestration would be more difficult than he expected: "Twenty years ago I used to go



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full speed ahead and it came out very well. Now I have become cowardly and unsure of myself. For instance, today I sat the whole day over two pages—nothing went as I wanted it to." In another letter he noted, "It will be . . . no surprise if this symphony is abused and unappreciated—that has happened before. But I definitely find it my very best, and in particular the most sincere of all my compositions. I love it as I have never loved any of my musical children."

Though Tchaikovsky was eager to begin an opera at once, the Sixth Symphony was to be the last work he would complete. The premiere on 28 October went off well despite the orchestra's coolness toward the piece, but the audience was puzzled by the whole—not least by its sombre ending. Rimsky-Korsakov confronted Tchaikovsky at intermission and asked whether there was not a program to that expressive music; the composer admitted that there was, indeed, a program, but he refused to give any details. Five days later Tchaikovsky failed to appear for breakfast; he complained of indigestion during the night, but refused to see a doctor. His situation worsened, and in the evening Modest sent for medical help anyway. For several days Tchaikovsky lingered on, generally in severe pain. He died at three o'clock in the morning on 6 November.

Before going on to the music of the Sixth Symphony, it is worth pausing here to deal with the mystery that currently surrounds the composer's demise—especially because interpretations of the symphony have been colored by the circumstances of his sudden death. Until recently it was believed that Tchaikovsky drank a glass of unboiled water during a cholera epidemic and that he died of the disease. A very different story was published (in the February 1981 issue of *High Fidelity*): it suggested that the composer's death was a forced suicide—virtually, in fact, a murder. According to this new account, the composer was about to be denounced to the Tsar as a homosexual by a duke with whose nephew Tchaikovsky had struck up a friendship. The duke gave his letter of complaint to the Chief Prosecutor of the State, a man named Yakobi, who had been a classmate of the composer years earlier at the St. Petersburg College of Law. Apparently all the surviving students of that class convened a "court of honor" to decide what they might do to save the reputation of

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their school should Tchaikovsky be denounced. After argumentation that lasted for hours (and at which the composer was present), the decision was reached that he would have to commit suicide by some means that could be passed off as a disease—the letter of denunciation would then be moot.

According to this story, then, one of the participants obtained a supply of poison and delivered it to Tchaikovsky, who consumed it and then refused to see a doctor until it was too late for help. All involved—including the doctor who finally treated him and his own family—had to be in on the secret, in order to protect the composer's memory and their own reputations. Unfortunately, the story itself is almost totally undocumented except by a series of hearsay accounts. But the Russian musicologist Alexandra Orlova (who had seen documents in Russia that are not accessible to Western scholars) convinced the English Tchaikovsky scholar David Brown of its truth, with the result that this version appears in The New Grove Dictionary of Music and Musicians. But a story derived largely from fourth-hand deathbed reports does not inspire confidence, especially when it is so obviously sensational in character.

There is a continuing debate among musicologists and specialists in Russian culture as to the validity of the sensational tale, and the final conclusions have surely not yet been drawn. All of this speculation has been fired, in part, by the extraordinary expressive richness of the Sixth Symphony, and especially by its finale. Some writers have gone so far as to assert that the music was composed because of the composer's premonitions of impending death. Yet perusal of his letters makes clear that until the last few days he was in better spirits than he had enjoyed for years, confident and looking forward to future compositions. The expressive qualities of the Sixth Symphony follow from his two previous symphonies, which are also concerned in various ways with Fate. The Fourth and Fifth symphonies had offered two views of man's



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response to Fate—on the one hand finding solace in the life of the peasants, on the other struggling to conquest, though through a somewhat unconvincing victory. In the Sixth Symphony, Fate leads only to despair.

Tchaikovsky never did reveal a formal program to the symphony, though a note found among his papers is probably an early draft for one:

> The ultimate essence of the plan of the symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).

In the end, all of this (and any possible elaborations of it) remained the composer's secret. The title that it now bears came only the day after the first performance, when the composer, having rejected "A Program Symphony" (since he had no intention of revealing the program) and Modest's suggestion of "Tragic," was taken with his brother's alternative suggestion, "Pathetic." Modest recalled his brother's reaction: "'Excellent, Modya, bravo, *Pathetic!*' and before my eyes he wrote on the score the title by which it has since been known." The title gives a misimpression in English, where "pathetic" has become a debased slang word, almost totally losing its original sense of "passionate" or "emotional," with a hint of its original Greek sense of "suffering." In French it still retains its significance. And the symphony is, without a doubt, the most successful evocation of Tchaikovsky's emotional suffering, sublimated into music of great power.

The slow introduction begins in the "wrong" key but works its way around to B minor and the beginning of the Allegro non troppo. The introduction proves to foreshadow the main thematic material, which is a variant of the opening figure in the bassoon over the dark whispering of the double basses. The great climax to which this builds is a splendid preparation for one of Tchaikovsky's greatest tunes, a falling and soaring melody that is worked to a rich climax and then dies away with a lingering afterthought in the clarinet. An unexpected orchestral crash begins the tense development section, which builds a wonderful sense of energy as the opening thematic material returns in a distant key and only gradually works round to the tonic. The romantic melody, now in the tonic B major, is especially passionate.



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The second movement is quite simply a scherzo and Trio, but it has a couple of special wrinkles of its own. Tchaikovsky was one of the great composers of the orchestral waltz (think of the third movement of the Fifth Symphony); here he chose to write a waltz that happens to be in 5/4 time! According to the conservative Viennese critic Eduard Hanslick: "This disagreeable meter upsets both listener and player." But the odd rhythmic twist is more than compensated for by the extraordinary grace of the music.

The third movement is a brilliant march, beginning with rushing busy triplets that alternate with a crisp march melody that bursts out into a climactic full orchestral version, a momentary triumph. That triumph comes to a sudden end with the beginning of the final movement, which bears the unprecedented marking *"Adagio lamentoso."* The first theme is divided *between* the two violin parts in such a way that neither first nor second violin part alone makes sense, but when played together they result in a simple, expressive, descending melody. (Of course, the orchestra should be seated as it was in Tchaikovsky's day for the music to make its full effect. With the first violins at the front of the stage on the conductor's left and the second violins at the front on his right, the melody seems to leap back and forth from one side of the stage to the other on every note.) The second theme, a more flowing Andante, builds to a great orchestral climax exceeded only by the climax of the opening material that follows. This dies away and a single stroke of the tam-tam, followed by a soft and sustained dark passage for trombones and tuba, brings in the "dying fall" of the ending, the second theme descending into the lowest depths of cellos and basses.

Tchaikovsky's farewell vision is a sombre one, congruent with his own pessimistic view of life. But it is worth remembering—especially given all the stories that whirl around the composer—that his art, and especially the *Pathétique* Symphony, was a means of self-transcendence, a way of overcoming the anguish and torment of his life. It has sometimes been assumed in the past that Tchaikovsky chose to revel in his misery; but in the Sixth Symphony, at least, he confronted it, recreated it in sound, and put it firmly behind him.

—S.L.

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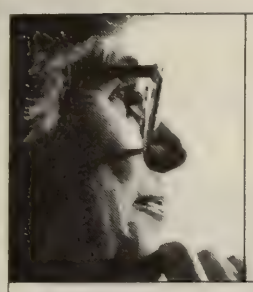
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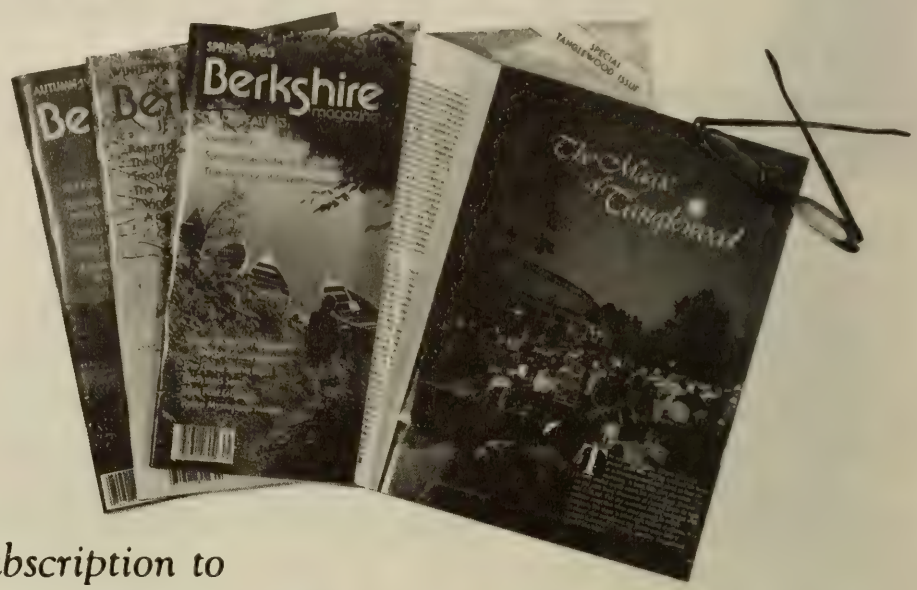
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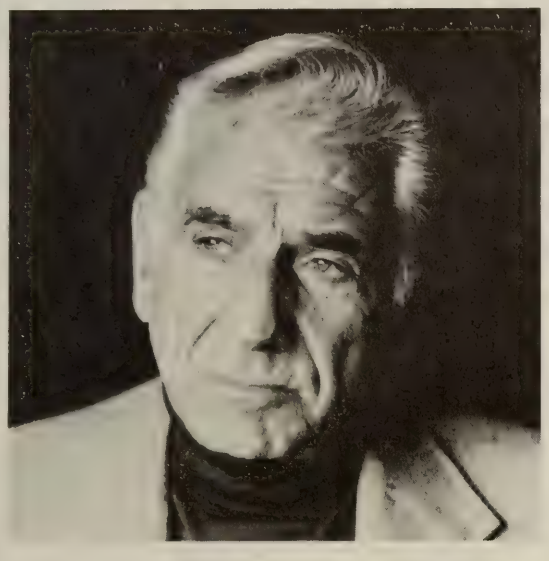
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ARTISTS

Leonard Bernstein



No other American musician has achieved a worldwide reputation like Leonard Bernstein's. He is known everywhere, as conductor, composer, pianist, author, and teacher. As a composer Bernstein has created works over a wide range of forms and styles: three symphonies (*Jeremiah, The Age of Anxiety, Kaddish*), three ballets (*Fancy Free, Facsimile, Dybbuk*), two operas (*Trouble in Tahiti* and its sequel, *A Quiet Place*), the *Chichester Psalms* for chorus and orchestra, a *Serenade* ("after Plato's *Symposium*") for violin and string orchestra, a film score (*On the Waterfront*). His Broadway scores, among them *On the Town, Wonderful Town, Candide,* and *West Side Story,* have established for the American musical theater a new level of excellence and daring. His *Mass,* "A Theatre Piece for Singers, Players and Dancers," opened the Kennedy Center in Washington, D.C., in 1971; in 1981 it was revived there in an entirely new production as part of the Center's tenth anniversary celebration. That same year it became the first work by an American-born composer to be produced at the Vienna State Opera. Other recent compositions by Bernstein include *Slava!*, an orchestral overture; *Songfest*, "A Cycle of American Poems for Six Singers and Orchestra"; and the *Divertimento for Orchestra*, written in 1980 for the centenary of the Boston Symphony Orchestra. In the course of 1980, Bernstein's "sabbatical" year devoted to composing, he created *A Musical Toast* as a tribute to the late André Kostelanetz; *Touches*, a piano piece for the 1981 Van Cliburn International Piano Competition; and *Halil*, a nocturne for solo flute, strings, and percussion, which received its world premiere in Tel Aviv in May 1981 with Jean-Pierre Rampal as soloist, its European premiere at a concert in the Vatican honoring Pope John Paul II in June, and its American premiere at Tanglewood that 4 July. October 1982 saw the premiere at the New York City Opera of the new opera house version of *Candide*. In June 1983 the Houston Grand Opera presented the world premiere of *A Quiet Place*, the sequel to *Trouble in Tahiti*, with which it was performed on a double bill. This represented the first trans-Atlantic triple commission in history: the other co-commissioners and co-producers were La Scala, Milan, where the revised version had its premiere in June 1984, and the Kennedy Center, where the work had its first performance the following month. The first retrospective of Bernstein's compositions was presented in Israel in April 1977, during a two-week nationwide Bernstein Festival organized by the Israel Philharmonic to celebrate the thirtieth anniversary of his first concerts in Israel. Since then, other Bernstein festivals have been produced at the Carinthian Summer Festival in Austria, the University of Massachusetts at Amherst, and by the Cleveland Orchestra under Lorin Maazel.

As conductor, Leonard Bernstein made his historic debut with the New York Philharmonic on 14 November 1943, at the age of twenty-five, replacing Bruno Walter at a concert that was broadcast nationally. In the years following he was named music director of the New York City Symphony in 1945, head of the conducting faculty at the Tanglewood Music Center in 1951, and professor of music at Brandeis University

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the same year. He made regular appearances as guest conductor with the New York Philharmonic, the Israel Philharmonic, and most of the world's major orchestras. In 1958, Bernstein was invited to become music director of the New York Philharmonic, the first American-born and -trained musician to hold a position of such importance. In the course of his distinguished twelve-year association with the Philharmonic, he conducted more concerts than any other conductor in its history, and in 1969 he was given the lifetime title of Laureate Conductor. Bernstein has also achieved a remarkable reputation in the world of opera, at such houses as the Metropolitan in New York, La Scala in Milan (the first American ever to conduct there), and the Vienna State Opera.

As author and educator, Bernstein has written books that continue to create new generations of informed, enthusiastic music lovers: *The Joy of Music, Leonard Bernstein's Young People's Concerts,* and *The Infinite Variety of Music.* In 1972-73 he was named Charles Eliot Norton Professor of Poetry at Harvard University, and the six lectures he delivered there, collectively entitled *The Unanswered Question,* were recorded, televised in many countries, and published in book form. Several of his books have been translated and published in German, Hebrew, Hungarian, Japanese, Swedish, Czech, Portuguese, Slovene, French and Spanish. His latest book, *Findings,* was published by Simon & Schuster in November 1982.

Bernstein is one of the most recorded musicians in history. His interpretations of all the Mahler, Beethoven, and Brahms symphonies, among others, are landmark releases in a continuing discography on Deutsche Grammophon and CBS. A complete *Tristan und Isolde* on Philips records, recorded and filmed simultaneously, was released in 1983 and was named one of the best recordings of that year by *Opera News, Time,* and the *Christian Science Monitor.* In 1984 he recorded *West Side Story,* conducting his 1957 work for the first time, with Kiri Te Kanawa, José Carreras, Tatiana Troyanos, and Marilyn Horne. In February 1985, Bernstein was honored with the Lifetime Achievement Grammy Award by the National Academy of Recording Arts & Sciences. A ten-time Emmy Award-winner, Bernstein's "Young People's Concerts" with the New York Philharmonic extended over fourteen seasons. Before that he had virtually introduced great music to television audiences with his "Omnibus" programs from 1954 to 1958, and in recent years he has been seen regularly on PBS's "Great Performances" series. In the 1981-82 season, his eleven-part television series "Bernstein/Beethoven" was shown twice nationally, once on network television and once on cable.

Bernstein was born in Lawrence, Massachusetts, on 25 August 1918. He grew up in Boston, where he attended Boston Latin School and studied piano with Heinrich Gebhard and Helen Coates. After earning a degree from Harvard in 1939, he continued his studies, at the urging of Dimitri Mitropoulos, at the Curtis Institute of Music with Fritz Reiner. He also continued his piano studies there with Isabelle Vengerova. He spent summers at Tanglewood, as a student of and assistant to Serge Koussevitzky. In 1943 he was engaged by Artur Rodzinski as assistant conductor of the New York Philharmonic. Among Bernstein's many honors and awards, in 1983 he was named honorary president of the Accademia di Santa Cecilia and was made an honorary member of the Vienna Philharmonic, the first living musician to be so honored. In March 1984 Bernstein was made an honorary member of the New York Philharmonic. Mr. Bernstein has been a frequent guest with the Boston Symphony Orchestra, as both conductor and pianist, since his first Symphony Hall conducting appearance in February 1944. His most recent appearance with the orchestra was at Tanglewood in July 1985, when he conducted an all-Brahms program.

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Mi Dori



Four years ago, at age ten, violinist Mi Dori auditioned for Zubin Mehta and so dazzled him that he invited her to be a surprise guest soloist with the New York Philharmonic on New Year's Eve. Her playing drew a standing ovation, and she has gone on to perform with such greats as Isaac Stern and Pinchas Zukerman. In December 1983, the young artist performed Paganini Caprices for President and Mrs. Reagan during the NBC television special "Christmas in Washington."

Born in Osaka, Japan, on 25 October 1971, Mi Dori began studying the violin with her mother at age four. In 1980, a tape of her playing so impressed Dorothy DeLay, the renowned violin pedagogue and faculty member of the Juilliard School, that she was awarded a full scholarship to the Aspen Festival. Mi Dori came to New York in 1982 and now studies with Miss DeLay at Juilliard. She has also participated in master classes of Pinchas Zukerman. Her orchestral engagements have included the Philadelphia Orchestra, Osaka Sumphony, Aspen Baroque Orchestra, and the St. Paul Chamber Orchestra under the direction of Pinchas Zukerman. In that performance, she played the Saint-Saëns Violin Concerto No. 3 and, with Isaac Stern and Mr. Zukerman, the first movement of Vivaldi's Concerto in F for three violins. She has also made several television appearances, including the "Today" Show, and was featured in a program on child prodigies on the MacNeil-Lehrer Report and in the CBS news special "Juilliard and Beyond: A Life in Music." Last season, Mi Dori made her Canadian debut performing the Mendelssohn Violin Concerto with the Toronto Symphony under the direction of Pinchas Zukerman, who also performed with her in the Bach Double Concerto. She has also toured Japan, Greece, Vienna, and Hungary, and appeared with the New York Philharmonic in a special concert in Harlem. Highlights of her 1985-86 season included engagements with the Montreal Symphony under Charles Dutoit, the Toronto Symphony, the St. Paul Chamber Orchestra with Pinchas Zukerman, the Cleveland Orchestra, Rochester Philharmonic, Hartford Symphony, Columbus Symphony, and Pasadena Symphony, as well as a recording of the Bach Double Concerto, Vivaldi Double Concerto, and a Bach concerto with the St. Paul Chamber Orchestra and Pinchas Zukerman. In addition to her debut with the Boston Symphony Orchestra at Tanglewood this summer, Mi Dori will tour Germany.

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- Allegro con brio
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NOTES

Oliver Knussen

Music for a Puppet Court—puzzle pieces for two chamber orchestras after John Lloyd (16th century), Opus 11

(Stuart) Oliver Knussen was born in Glasgow, Scotland, on 12 June 1952 and lives in London. He completed Music for a Puppet Court *in August 1983, basing the score in part on a small-scale 1972 arrangement of two puzzle canons by the sixteenth-century composer John Lloyd. This was called* Puzzle Music *and identified as Opus 11, but that work has been withdrawn, and the opus number is now applied to the definitive work, which dates from the summer of 1983. The Greater London Council commissioned the work for the 1983 South Bank Summer Music Festival, and it was first performed in Queen Elizabeth Hall on 23 August 1983 by the London Sinfonietta under the direction of Simon Rattle. It is dedicated to Peter Maxwell Davies. Today's performance is the first in the United States. The score divides the orchestra into two sections: orchestra I (on the left) consists of two flutes (one doubling alto flute, both doubling piccolo), oboe, bassoon, horn, vibraphone, tubular bells, handbells, triangle, anvil, suspended cymbal, maracas, celesta, guitar, four violins, two cellos, and double bass; orchestra II (on the right) consists of two clarinets, oboe, bassoon, horn, vibraphone, tubular bells, small triangle, tam-tam, small whip, small ratchet, guiro, alarm clock, harp, four violins, four violas, two cellos, and one double bass. The work lasts about ten minutes. The seating arrangement is almost a reversal of conventional practice: at the front of the stage are the instruments which form the nucleus of each orchestra (flute and celesta, orchestra I; clarinets and harp, orchestra II), with the remaining winds and strings arranged behind them, and percussion on the far left and right of each group.*

Oliver Knussen grew up in a highly musical family, his father, Stuart Knussen, having been a leading double bass player. Oliver (or Olly, as just about everyone calls him) began composing at the age of six. He studied privately with John Lambert and attended the Purcell School. He proved to be the most precocious British composer since Britten. A brief appearance in a television program about the London Symphony Orchestra, in which his father was then principal bass, led to the commissioning of his First Symphony. The premiere created something of a stir when the fifteen-year-old composer conducted the work himself. Of course there is always the danger that an artist who achieves success at such a young age will be exploited by the press, but despite the unpleasant aspects of the experience, Knussen found it an unusually valuable "orchestration lesson" to hear what he had written, properly played, almost immediately.

He was thus established as a composer even before coming to Tanglewood for the first time, as a composition fellow, in 1970 (he has since returned on many occasions as a visiting composer and this summer is here as composer-in-residence). Knussen's teacher at Tanglewood was Gunther Schuller, who encouraged his desire to work on more exploratory, smaller pieces after having made his first splash in the spotlight, which—as they both recognized—could easily have discouraged future risk-taking. Knussen also absorbed from Schuller the ideals and generosity of spirit that have led to his current busy schedule in England as spokesman for the promotion of other composers' music. He conducts frequently, claiming modestly that he does so to support his own composing. But in doing so he regularly offers opportunities to hear the best new music through his performances with the London Sinfonietta and the BBC orchestras, virtually the only large ensembles in England to pay sustained,

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Knussen now recognizes his Second Symphony, for chamber orchestra and soprano, using texts by Georg Trakl and Sylvia Plath, as "my first really characteristic thing." It has a special connection here, since it was first performed under Gunther Schuller's direction at Tanglewood in August 1971 and was awarded the Margaret Grant Composition Prize that summer. He has since composed a Third Symphony (performed by the Tanglewood Music Center Orchestra a few seasons ago and by the Boston Symphony Orchestra in 1985) and *Coursing* for chamber orchestra (to be heard in the Contemporary Music Festival later this summer). Recently Knussen's one-act opera *Where the Wild Things Are*, to a libretto by Maurice Sendak, has been especially well received and has already appeared on a recording by the forces of the Glyndebourne Festival, where it was premiered; it received its American premiere this season with the Minnesota Opera. A companion piece, *Higglety Pigglety Pop!*, is Knussen's most recent major score, premiered (together with *Wild Things*) at the Glyndebourne Festival last summer, and currently under revision.

Music for a Puppet Court grew out of an earlier score, *Puzzle Music, after John Lloyd*, an arrangement of two early sixteenth-century English instrumental pieces for chamber ensemble; Knussen based this on two puzzle canons, musical enigmas found in a British Museum manuscript of music from the court of Henry VIII. Most of the manuscript contains songs in English; the puzzle canons seem oddly out of place, a lingering reflection of a dying medieval tradition concealing art through a complex symbolism. These two canons by John Lloyd are both intended for four instrumental parts. Only three of these are written out in full, yet they form a satisfactory musical entity without the fourth part, which is indicated enigmatically, by means of a Greek or Latin phrase that offers clues to the musician who must try to fit this fourth part to the other three.

One of the canons ("*Tris*") has a motto of four notes written out in a different clef at the end of one instrumental part, with the comment "*Tris*." This is the Greek word for "three," but it seems to be enigmatic itself, since experiment shows that the four notes need to be repeated *nine* times (3x3) to fill out the missing line. Moreover, each time the four-note figure is repeated, the note values become shorter. At first each note is eight quarters long (to use modern equivalents), then seven, then six, then five, and

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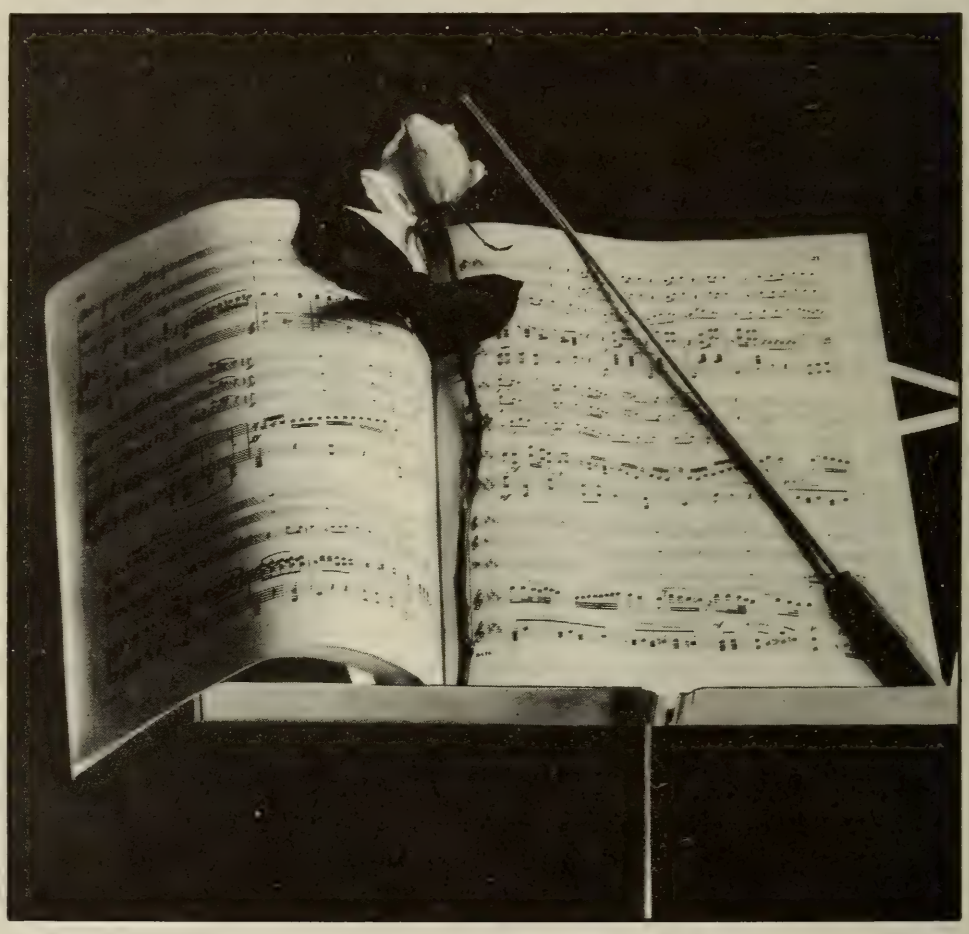
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so on, until the figure is presented with one quarter-note per pitch. Finally it races past at one eighth-note per pitch and the piece reaches its end.

The other canon (*"Iste tenor ascendit"*) bears a musical fragment of three descending notes and an inscription that reads in English translation, "This tenor ascends from the *'epidoico'* degree to the semitone, and descends to the fourth with a diatonic (?) progression." The complications of the solution need not detain us here, except to note that the three descending notes of the motto are turned upside-down, to make the tenor "ascend" before the pattern is repeated a whole-step lower. (The full explanation can be found in John E. Stevens, "Rounds and Canons from an Early Tudor Songbook," *Music and Letters* XXXII [1951], pp. 29-31.) Knussen's dedication of the score to Peter Maxwell Davies is altogether appropriate, for Davies has been particularly noted for his modern reworkings of techniques and actual musical material from the Middle Ages and Renaissance.

Knussen has arranged the four movements of his piece—two consisting of his orchestral treatment of Lloyd's canons and two of his own reworking of the material through a twentieth-century ear—into a kind of sandwich, in which the Renaissance material surrounds and enfolds the modern score. In addition, he intertwines the materials so that in no case is the "modern" rethinking of a canon contiguous to the "original" version.

We hear first the delicate sounds of Renaissance instruments (re-imagined by Knussen) in "Puzzle I," his arrangement of *"Iste tenor ascendit."* "Toyshop Music," which follows, is a somewhat fantastic elaboration of *"Tris,"* with the fairly straightforward descending scales of the original now presented in various guises (descending and ascending in complex rhythmic interrelationships) and characters (early in the movement the flute is told to play a passage "rag-esque, like a dancing puppet"). An alarm clock brings the frantic proceedings to a sudden halt, but for a gently retrospective final phrase.

The other "modern" movement, "Antiphon," follows at once. Knussen reworks *"Iste tenor ascendit"* into a tranquil nocturne (orchestra II) with interruptions from the noisy neighbors of orchestra I. Throughout the movement the strings of orchestra II keep a steady rustling ostinato of background "forest murmurs," against which the clarinets sing their atmospheric song of the night, which grows out of the upper line of *"Iste tenor ascendit"* expanded through the simple device of putting one note or another in a different octave. The effect is one of delicate romantic yearning—until the neighbors butt in with their brash interjections. Still, the rustling of the strings keeps on, imperturbable to the end. The closing movement, "Puzzle II," a threefold arrangement of *"Tris,"* follows at once. The close relationship of the various voices (at times they imitate one another quite strictly) looks daunting on paper, but the movement has much the air of the dance about it, particularly when the tenor motto recurs in shorter and shorter note values, with the effect of a joyously intense tintinnabulation.

One last comment about the unusual title of the work. There is some hint here of puppet theater (hence the "Toyshop Music") but no specific political commentary on the powers or lack of them in a royal court (was Henry VIII a puppet monarch?). To quote the composer, "the title refers less to the historical origin of the puzzle-canons than to the intended character of these instrumental settings, miniature in size but fanciful—perhaps extravagant—in effect."

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 3 in C minor, Opus 37

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. Sketches for Beethoven's Piano Concerto No. 3 appear as early as 1796 or 1797, although the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on 5 April 1803 with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possibly for Archduke Rudolph. The concerto is scored for solo piano and an orchestra of flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

One morning during the summer of 1799 Beethoven was walking through the Augarten* with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his home town of London and had stopped in Vienna to look up Haydn, whose favorite he had been during Haydn's London visits a few years earlier. At this time he made the acquaintance of Beethoven. As the two men were strolling through

In the Leopoldstadt suburb of Vienna, on an island located between the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadowland that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century the "meadow garden" ("Augarten"* in German) featured, in addition to the usual alfresco pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days, usually on Thursday mornings at the extraordinary hour of half-past seven. Mozart played there in at least one series of concerts, and Beethoven introduced his *Kreutzer* Sonata there; moreover his first five symphonies and first three piano concertos were all regularly featured at the Augarten concerts. (Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choirboys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.)



the Augarten early one Thursday morning, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is in any case no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own Piano Concerto No. 3 in C minor, which was, apparently, already in the works—at least in some preliminary way—at the time of the reported incident.

It is misleading to think of the concerto as "Opus 37," a number applied when the work was published four years after composition; it should really be linked with the other compositions of 1799-1800: the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Still, even though it is an early work, the Third Piano Concerto shows a significant advance over its predecessors.

For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that the composer himself produced to introduce several of his newest works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audience. The performance was to take place on 5 April 1803 in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*, which was ultimately produced there. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., when everyone broke for lunch provided by Prince Lichnowsky, after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the performance, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. Still, audiences were accustomed to sitting through three or four hours of musical performances in those days, though even if they were accustomed to such long performances they can scarcely have been expected to hear three large new compositions in a completely fresh and receptive frame of mind. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly

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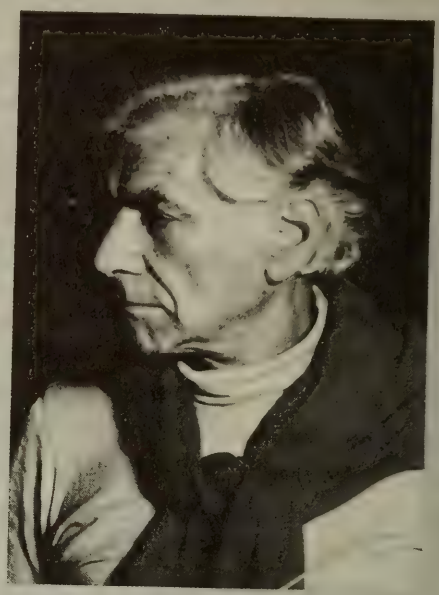
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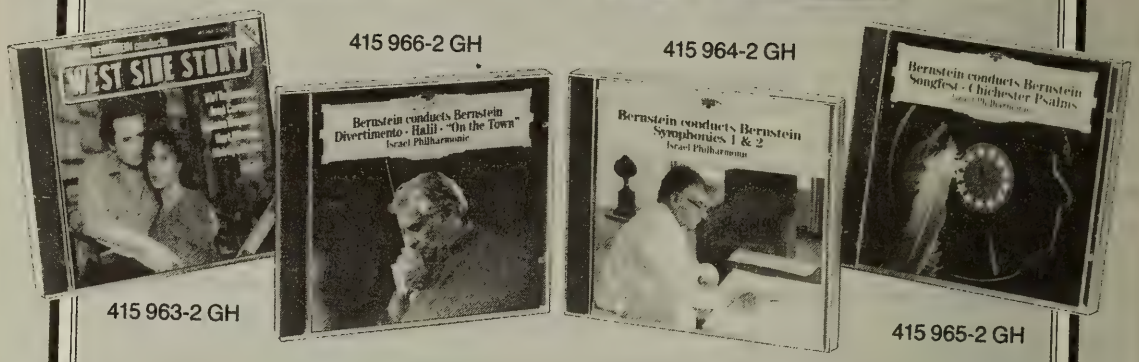
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indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony. Even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived as too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

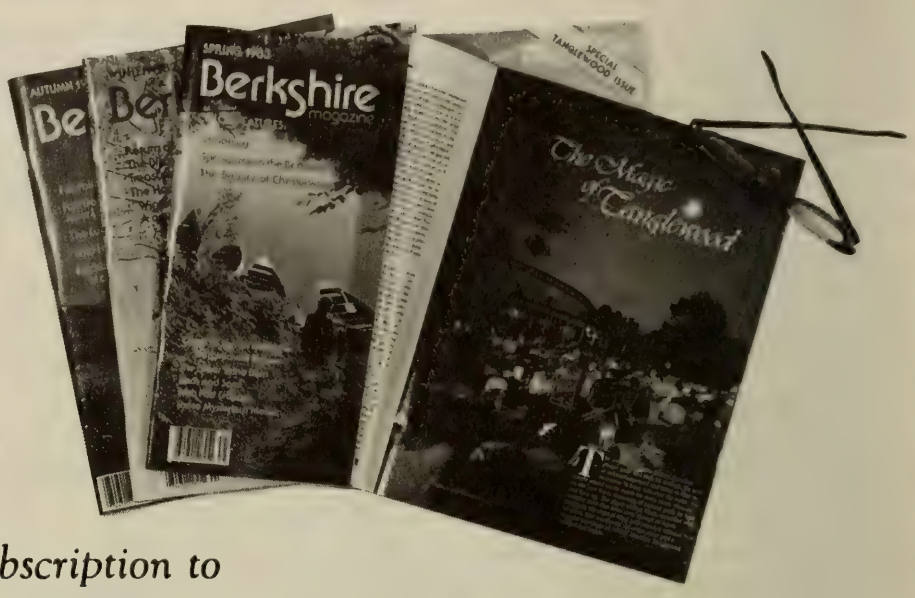
Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

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As the orchestral statement proceeds, Beethoven modulates rather early to the secondary key of E-flat (something else Mozart wouldn't have done—he would leave it to the soloist to engineer the appearance of the new key) and introduces the secondary theme. But then, as if suddenly recognizing his *faux pas*, he returns to the tonic major, C, and passes on to the closing thoughts, once again in C minor. The orchestra's definite close on the tonic threatens stasis, but the soloist enters with forthright scales that run directly into the principal theme, whereupon the real forward momentum begins.

The piano exposition restates all the major ideas that the orchestra has already presented but makes the modulation to the new key definitive with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which intertwines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what had already occurred in the soloist's exposition, but Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends: Beethoven (following an idea drawn from Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the re-entry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with definite hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—S.L.

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Ludwig van Beethoven
Symphony No. 4 in B-flat, Opus 60

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He composed his Fourth Symphony during the summer and early fall of 1806, leading the first performance, a private one, at the Vienna town house of Prince Lobkowitz in early March 1807 and conducting the first public performance at the Vienna Burgtheater on 13 April 1808. Theodor Eisfeld and the Philharmonic Society gave the first American performance at the Apollo Rooms in New York on 24 November 1849. The symphony is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

At the end of the nineteenth century, George Grove wrote that "The Fourth Symphony has been, like the Eighth, more or less under a cloud. Of its history less is, perhaps, known than that of any other of the nine . . . At any rate, the B-flat Symphony is a complete contrast to both its predecessor and successor, and is as gay and spontaneous as they are serious and lofty. And this, perhaps, is one reason for the fact that No. 4 has never yet had justice done it by the public." Nowadays the Fourth has moved closer to achieving its rightful place in the concert hall, but it is still generally accurate to say that Beethoven's even-numbered symphonies, except for the perennially popular *Pastoral*, No. 6, suggest less of what the public takes Beethoven to be about than do the *Eroica*, the Fifth, the Seventh, and the Ninth. In fact, the boisterous Second and the witty, rollicking Eighth continue to be heard much less frequently than they deserve.

The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished

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rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his awareness of the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and



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the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and the *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

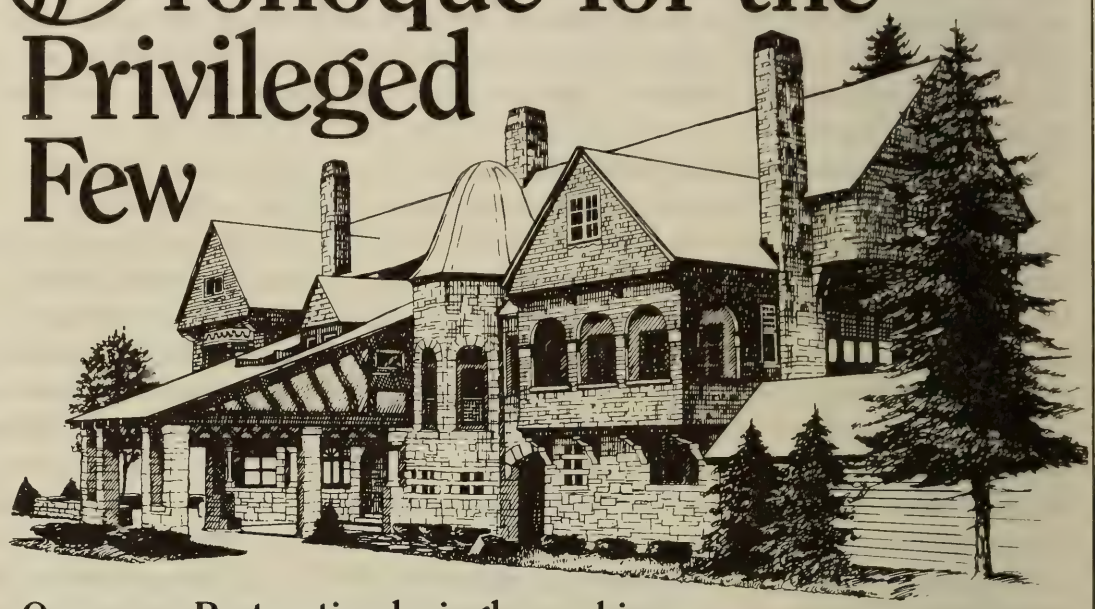
Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward *B-natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the tonic virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too . . ." —the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and "no-holds-barred": the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

—Marc Mandel

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Oliver Knussen



Born in Glasgow on 12 June 1952, Oliver Knussen has lived most of his life near London, where his father was for many years principal double bass of the London Symphony Orchestra. He began composing at six, later studying composition privately with John Lambert as well as attending the Purcell School. He made his debut conducting his own First Symphony with the London Symphony Orchestra in April 1968, substituting at short notice for István Kertész. Commissions from the Melos Ensemble, Aldeburgh, and Florida International Festival followed, and in 1969 he received the Watney Sargent Award for young conductors. In 1970, Mr. Knussen was awarded the first of three fellowships to Tanglewood, where he studied with Gunther Schuller, subsequently working privately with him in Boston. The following year, his Second Symphony, for soprano and orchestra, won the Margaret Grant Composition Prize at Tanglewood. Between 1971 and 1975 he divided his time between London and Boston. In 1974, Knussen's *Introduction and Masque* (the first part of his Third Symphony) was given its first performances by the Boston Symphony Orchestra under Michael Tilson Thomas, and he was awarded a Koussevitzky Centennial Commission (for *Ophelia Dances*). In 1976 he was composer-in-residence at the Aspen Festival, and in 1981 he returned to Tanglewood as a guest teacher. This summer he is composer-in-residence at the Tanglewood Music Center.

Since 1975, Mr. Knussen has made his home in England, where he has earned a reputation as one of the foremost composers of his generation. His music has been performed with striking success: his Third Symphony, for example, commissioned by the BBC for the 1979 Promenade Concerts, has received some forty performances in Europe and the United States, under such conductors as Andrew Davis, André Previn, Simon Rattle, Gunther Schuller, and the work's dedicatee, Michael Tilson Thomas.

Knussen's first opera, *Where the Wild Things Are*, written in collaboration with Maurice Sendak, was commissioned by the Opera National, Brussels, which premiered the first version in 1980. The definitive version was produced by Glyndebourne Opera at London's National Theatre in 1984, as well as receiving concert performances by the London Sinfonietta and the New York Philharmonic, and had its United States stage premiere with Minnesota Opera in 1985. Three further productions are scheduled for the 1986-87 season, in the United States, Holland, and Germany. Knussen's second opera with Maurice Sendak is *Higglety Pigglety Pop!*, commissioned for Glyndebourne by the BBC and premiered during the 1985 Glyndebourne Festival. In 1982, Knussen had the honor of receiving the first Park Lane Group Composer Award for his *Songs and a Sea-Interlude*, an orchestral cycle drawn from *Where the Wild Things Are*.

It is with the London Sinfonietta that Oliver Knussen's name is most closely associated as both composer and conductor. He has also frequently worked with the Philharmonia Orchestra, Scottish Chamber Orchestra, and Danish Radio Symphony. He has also appeared with a number of other orchestras in

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England and, in the United States, with the St. Paul Chamber Orchestra, San Diego Symphony, Buffalo Philharmonic, and the Boston Symphony Chamber Players. In May 1986 he made his debut as guest conductor of the New York Philharmonic during the Horizons '86 Festival. In 1986-87 he will make his first appearance with the Halle Orchestra, the Zealand Symphony of Denmark, and the Bavarian Radio Symphony. Since 1981, Mr. Knussen has been responsible for more then one hundred world and local premieres, including first performances of Elliott Carter, Pierre Boulez, Toru Takemitsu, Robin Holloway, Robert Saxton, and Poul Ruders. He also has co-directed two concert series in London together with Hans Werner Henze, and in 1983 he was appointed an artistic director of the Aldeburgh Festival. In 1984, Mr. Knussen was given the honorary position of composer-in-residence with the Philharmonia Orchestra. In addition, he has been a professor of composition at the Guildhall School of Music and Drama. Mr. Knussen's recordings appear on the Unicorn-Kanchana, Arabesque, Nonesuch, Paula, and Wergo labels. His appearance at this afternoon's concert marks his conducting debut with the Boston Symphony Orchestra.

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Born in Austria, Alfred Brendel began piano lessons at the age of six. His teachers included Edwin Fischer, Paul Baumgartner, and Edward Steuermann. A prize in the Busoni Competition gave impetus to his performing career.

Mr. Brendel has aptitude in several areas of the arts, including painting and composition, and his many interests include literature, language, architecture, and films. His book of essays, *Musical Thoughts and Afterthoughts*, enjoys much success on both sides of the Atlantic. Among the world's most recorded pianists, Mr. Brendel was the first to record Beethoven's complete piano works, an achievement which won France's Grand Prix du Disque. Now recording exclusively for Philips, he has, in the last few years, recorded the late piano works of Liszt and Schubert, the piano concertos of Mozart and Brahms, and works of Bach, Haydn, and Schumann. Among his most recent releases are recordings of Haydn piano sonatas, Schubert Lieder and *Schwanengesang* with Dietrich Fischer-Dieskau, and Beethoven's *Eroica* Variations. His 1983 recording of the complete Beethoven piano concertos with the Chicago Symphony Orchestra under James Levine has won four international awards, including the Deutsche Schallplattenpreis and the Grand Prix du Disque. This recording was also voted "Record of the Year" and was given the Production/Engineering Award in the 1985 Ovation Record Awards. Mr. Brendel made his Boston Symphony Orchestra debut at Symphony Hall in February 1979; his most recent appearance with the orchestra was at Tanglewood in 1982.

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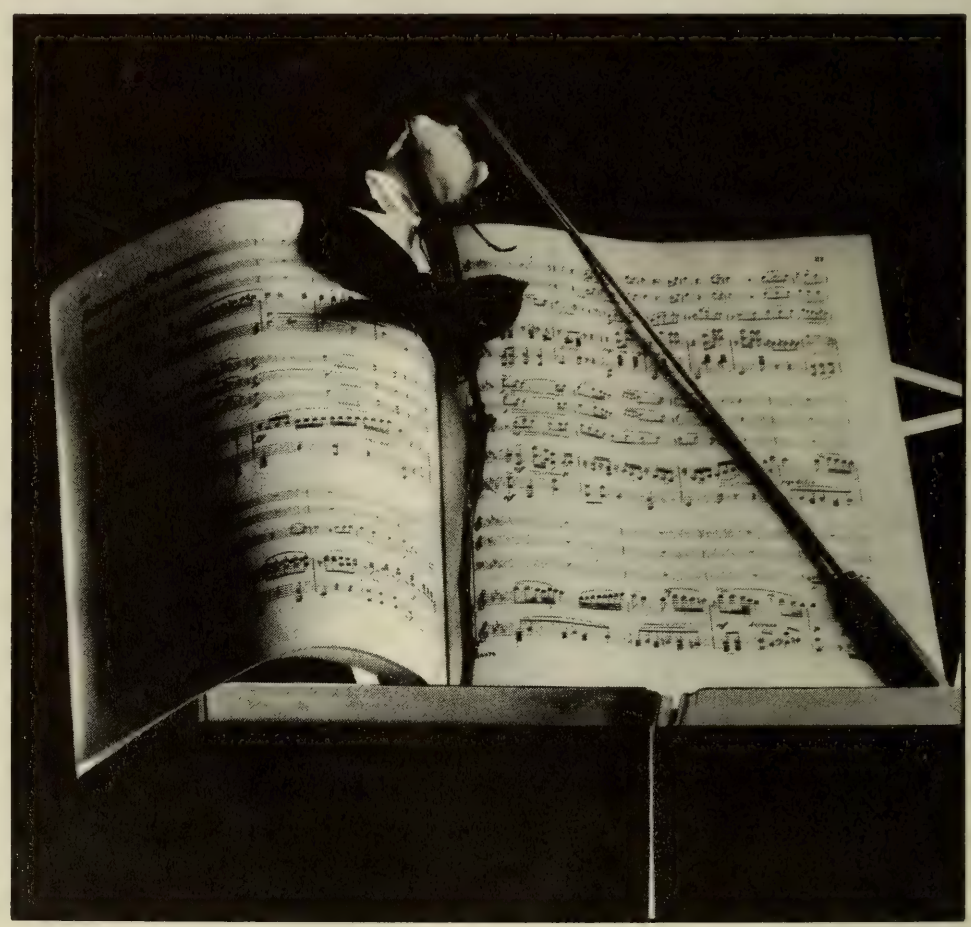
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Notes

Toward the end of March 1789, **Mozart** joined his friend and pupil, Prince Karl Lichnowsky, on a trip to Berlin, where Lichnowsky promised to introduce him to King Friedrich Wilhelm II, an experienced and enthusiastic cellist. Mozart was no doubt happy to have an excuse to leave his creditors in Vienna for a time, and there was always the prospect of financial betterment through performances or commissions at the Prussian court. He visited the court on 26 May; it is conceivable that he was invited to compose some string quartets for the king. At any rate, he bought some manuscript paper on his trip and used it for the D major quartet, the first of three works known as the *Prussian* Quartets from their presumed connection with the court. Mozart probably had the quartet well under way before returning to Vienna on 4 June. Soon after, he wrote to his patient friend and fellow Mason, Michael Puchberg (who had generously and repeatedly lent fairly substantial sums to Mozart with little more than promissory notes in return), that he was busy writing six easy clavier sonatas for Princess Friederike and six quartets "for the king." He did not, however, say that the quartets had been commissioned; quite possibly he was writing "on spec," hoping that the monarch would respond with a generous gift of cash.

In any case, Mozart completed only three of the six proposed quartets, and those were not published until after the composer's death two years later—and then with no dedication. The composition of the set had been interrupted after the completion of the first quartet by Mozart's involvement with the last of his operas to a Da Ponte libretto, *Così fan tutte*. A gap of eleven months intervened between the first and second quartets. He never found string quartet writing easy, and here he was confronted with a stylistic problem as well. If the cello was to predominate (as a graceful gesture to the intended dedicatee's own instrument), there was the risk of violating Mozart's

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own sense of balance precisely in the musical ensemble that most clearly calls for the weight of significance to be equally divided among all four instruments—especially by 1790, after the series of quartets that Haydn and Mozart himself had composed in the preceding decade or so. So, for the sake of symmetry, Mozart cast the quartets in a style that offered each of the instruments important melodic material, thus bringing the cello into prominence periodically. After this quartet, Mozart more or less abandoned the idea of highlighting the cello. But there are still many passages in which the cello carries a melodic line into the alto register and the other instruments assume the function of accompanists. The melodic line as a whole is broader and less motivic than in the six earlier quartets that Mozart had dedicated to Haydn.

The first movement begins with the unusual performance making *"sotto voce,"* a term normally used for singers and roughly equivalent to the theatrical designation "aside"—that is, something that we seem to be overhearing as if by accident, an internal thought process not intended to be made public. The same designation appears at the beginning of the second movement, the songlike character of which allows Mozart greater freedom in featuring the cello from mid-movement to the end.

The cello is simply part of a couple—paired with the viola—through the Menuetto, but it comes into its own in the Trio, where the remaining three instruments are frankly accompanying. The finale is by far the weightiest of the four movements; here, too, the cello is notable in announcing the principal theme of the rondo and playing other important roles in the more contrapuntal passages that follow. Mozart projects the rondo's shape in sections that alternate the songful with the intricately polyphonic, with no sign of the struggles that the work had cost him.

While not yet out of his teens, **Debussy** became the "house pianist" of Tchaikovsky's patron, Mme. Nadezhda von Meck, traveling with her and her entourage to Italy, Vienna, and Russia. During his period of employment with her, he composed two still unpublished chamber pieces, a piano trio (in 1879) and a Nocturne and scherzo for cello and piano (1882). It was not until 1893, the composer's thirty-first year, that he produced a mature work of chamber music, the G minor string quartet, which, oddly enough, is his only composition to bear an opus number. The quartet was given its premiere by the Ysaÿe Quartet in December 1893 and aroused a storm of indignation or puzzlement at once. Paul Dukas recognized its significance, but Ernest Chaus-



son, who had become a close friend of the composer's only the year before and who had been in a position to study some of its details during the period of composition, was profoundly disappointed and expressed his views to Debussy quite frankly. (Debussy proposed to write a second quartet in 1894 to soothe his friend's feelings, but before anything could come of it, the two composers broke off their relationship permanently in unpleasant circumstances that arose from Debussy's short-lived engagement to a singer; the proposed second quartet never materialized.)

The shock that greeted the quartet was spurred by the composer's radical reinterpretation of all that had been considered characteristic of the medium—a linear, contrapuntal approach in which the forms grow out of a process of thematic development in dialectical argumentation. Debussy's quartet employs one theme as the basis of three of its four movements (the slow movement has its own material, and even there references may be perceived to the opening of the first movement), but rather than manipulating intervals or elaborating the fundamental harmonic plan of the basic theme, he pursues a process of constant free variation of its overall shape and of its rhythm. The textures throughout reveal a sensitivity to new sonorities, but the scherzo is especially striking in its interplay of cross-rhythms, its combination of *arco* and pizzicato, so that the thematic thread often evaporates into textural play which makes this one of the first string quartets to give timbre a dominant role in the structure of a piece, thus foreshadowing such twentieth-century masters as Webern and Bartók.

Virtually nothing is known of the history of **Schubert**'s greatest chamber composition, the C major string quintet, except that he turned to it in August 1828, only months before his tragically premature death in November, and probably completed the piece in September. We have no idea why he chose the particular ensemble (with two cellos, as Boccherini had done in his quintets, rather than the two violas Mozart



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preferred), nor if he wrote it at someone's request. He almost certainly never heard a performance, and the work was not published until a full quarter-century after the composer's death. Still, it remains perhaps the only truly great composition for a string quintet with two cellos; it outclasses Boccherini by a long shot and remained so overwhelming an example that even those composers who might have used it as a model gave up in the end and wrote their quintets with a second viola. Brahms, in particular, actually brought to conclusion the composition of a quintet in F minor that was directly modeled on Schubert's work, but he finally converted it into two alternative forms: the F minor quintet, Opus 34a (for string quartet and piano), and the sonata for two pianos, Opus 34b. Both versions retain clear references to their Schubertian inspiration, above all in the treatment of Neapolitan harmonic turns, of which Schubert's quintet is the unparalleled model.

Schubert's ear for harmonic color is exploited here to a degree hitherto unknown. The first three chords are a good example: a C major triad, followed by a diminished-seventh chord on C, followed by another C major triad to end the first part of the phrase. To an earlier composer, the diminished chord would have demanded harmonic movement, its tension would have insisted on resolution. Here, the chord simply *is*, a characteristic sound in its own right, possibly suggesting foreboding, or immensity, or mysticism—but *not* harmonic movement. Soon those three chords become a kind of motto embedded in the principal theme.

Another unforgettable example of Schubert's search for richer harmonic color—indeed the emotional high point of the first movement—is the arrival at the second theme. Conventional harmonic practice decreed that the secondary key must be G if the tonic is C. Schubert appears to accede to this practice with a vigorous modulation to G, but the moment he lands on it, he leaves the two cellos hanging on the note without other accompaniment, and the second cello unexpectedly melts down the scale to E-flat, whereupon the cellos duet in a lush new theme in that key. But there is another surprise: having now convinced us that the secondary material would not be in the expected key, Schubert modulates yet again, this time to G, for still another thematic statement and the conclusion of the exposition.

As the quintet proceeds, what are called Neapolitan relationships come increasingly to the fore; these occur when one key seems to "lean" on another that is a half-step lower. In the eighteenth century, such relationships occurred only briefly at the cadence to provide a colorful way of approaching the dominant. But Schubert expands the significance of these relationships so that entire sections of movements "lean" on the home key, giving a much wider harmonic range, turned to vivid expressive use, than had been current before. In the slow movement, which begins with a sense of stillness, an unearthly stasis of almost mystical quality, the middle section is a contrastingly nervous passage in F minor, the Neapolitan relationship to the main key of E. Even more striking, perhaps, is the scherzo, which is as extroverted as one could wish for, only to have as its contrasting Trio a daringly imaginative slow section in D-flat (Neapolitan to the home key of C), asking urgent questions for which no answers are forthcoming. And even the questions are brusquely swept away in the return to the scherzo proper. The finale, though it is in many respects lighter in character and expressive depth than the two middle movements, continues to exploit these relationships with sudden changes in harmonic color, which underline shifts of emotional intensity. The surprising last two notes—a unison appoggiatura D-flat falling to a solid C—summarize this aspect of the entire quintet.

—Steven Ledbetter

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SCHUBERT — *Die schöne Müllerin*, D.795

Das Wandern (Roving)
Wohin? (Whither?)
Halt! (Halt!)
Danksagung an den Bach (Thanks to the Brook)
Am Feierabend (After Work)
Der Neugierige (The Curious One)
Ungeduld (Impatience)
Morgengruss (Morning Greeting)
Des Müllers Blumen (The Miller's Flowers)
Tränenregen (Rain of Tears)
Mein! (Mine!)
Pause (Pause)
Mit dem grünen Lautenbande (With the Green Ribbon on the Lute)
Der Jäger (The Hunter)
Eifersucht und Stolz (Jealousy and Pride)
Die liebe Farbe (The Favorite Color)
Die böse Farbe (The Hated Color)
Trockne Blumen (Withered Flowers)
Der Müller und der Bach (The Miller and the Brook)
Des Baches Wiegenlied (The Brook's Lullaby)

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Notes

Wilhelm Müller died in 1827 at the age of thirty-four and quickly fell into obscurity. He had studied philology and history at the University of Berlin and became known to his contemporaries as an active supporter of Greek independence (like Byron). His *Lieder der Griechen* ("Songs of the Greeks") were popular enough to earn him the nickname "Greek-Müller." But the poems by which he remains best-known are a set of seventy-seven short lyrics published in 1821 and 1824 as *Gedichte aus den hinterlassenen Papiere eines reisenden Waldhornisten* ("Poems from the posthumous papers of a traveling horn player"). He dedicated the volume to Carl Maria von Weber, "master of German song, as a token of friendship and admiration." Obviously he hoped that the dedicatee would choose to make songs of his short poems. In that hope Müller was to be disappointed. Indeed, as far as he knew, his horn-player's songs fell into a vacuum. Shortly before his death, Müller wrote to a friend, "Perhaps a kindred spirit may some day be found, whose ear will catch the melodies from my words, and who will give me back my own."

Ironically, Müller never knew that the kindred spirit had already been found. It was, indeed, a "master of German song" who excelled Weber in that medium and who had, between the summer of 1823 and the spring of 1824, set to music a self-contained poetic tale told in lyrics under the title *Die schöne Müllerin* ("The Fair Maid of the Mill"); and in the very year of the poet's death, Schubert was to return to the collection for the words to his cycle *Winterreise* ("Winter Journey"). These two cycles alone have kept Wilhelm Müller's name and poetry alive.

The full original text to *Die schöne Müllerin* consists of two dozen poems sandwiched between a poetic prologue and epilogue. When read in this complete form, the text is lightly ironic in mood. The reader becomes a detached observer, watching with mild amusement the sentimental follies of a simple country lad who works at a mill and falls in love with the miller's daughter. The poems were created in an intellectual circle that had begun to make fun out of the Biedermeier folk poetry that emphasized the simple virtues in all earnestness. Müller's satirical vein is relatively tame compared to the much more vicious irony of Heinrich Heine a few years later.



Schubert was surely aware of the critical element of the verse; he frequented literary circles and could hardly have been ignorant of the poet's aim. But what excited him most in Müller's verse was the vividness of the imagery, the concrete detail that virtually invited musical setting. So Schubert chose to set only twenty of the poems and omitted the prologue and epilogue entirely. This decision, combined with the evocative power of his music, makes *Die schöne Müllerin* an enormously moving experience and takes us into regions far removed from the brittle intellectual wit of the sophisticates who felt themselves superior to the emotional entanglements of simple peasants.

Die schöne Müllerin offers examples of each type of song that Schubert composed: the simple strophic melody that repeats literally from stanza to stanza; the modified strophic form that makes gradual changes from one stanza to another, often achieving powerful effects with the simplest of means; the episodic song, usually opposing two quite different moods in alternation; and the through-composed song, which avoids any literal repetition, but moves inexorably onward in its musical and emotional development. Throughout the cycle Schubert achieves an extraordinary richness of melodic invention in the voice part. The projection of the text in its ever-changing moods never seems to impede the invention of limpid, singable melody. Conversely, the flow of melody seems always to be at the service of the text. This kind of unity between the demands of the music and of the words is always something miraculous—especially when, as here, it is sustained through twenty individual songs.

The accompaniment, too, is a wonderful achievement, providing far more than the usual harmonic support for the melody (usual by the standards of most song composers in Schubert's day). It is filled with vivid musical pictures, images of nature, psychological insights. The story takes place alongside a brook, which is at first merely an element of the landscape. Later it becomes a confidant to the youth whose story is recorded, finally playing a central role in the tragic conclusion of the tale. This brook enters into the accompaniment in the majority of the songs, and one can only marvel at the variety of ways Schubert has found to depict its running waters in musical terms without becoming monotonous. The boy projects onto the brook as many divergent moods as he himself is feeling, and the piano creates these for the ear of the listener.

The story is a simple one of unrequited love. A young man follows a mill-stream in his wandering and encounters a mill, where he enters into his indentures. He is captivated by the miller's fair daughter and determines to win her heart. Self-doubt and exultation both play alternately in his breast as he wonders what she thinks of him, but gradually he feels convinced that he has won her. At this moment a new character, a bold hunter, appears, and the girl is swept away by his dashing bravado. Instantly the color green, which the girl had said was her favorite, becomes hateful to the youth, since it is the color worn by the hunter. Gradually the state of the girl's affections becomes all too clear to the overwrought young man, and he seeks release from his unbearable pain in the cool waters of the welcoming, friendly brook, which rocks him to endless sleep with a hypnotic lullaby.

There is a place for intricate analysis of Schubert's songs, but it is not at a performance, where one simply wishes to be carried away, rapt in the extraordinary evocations created by the fantasy of a great master of song.

—Steven Ledbetter

Texts begin on the next page.

Das Wandern

Das Wandern ist des Müllers Lust,
Das Wandern!
Das muss ein schlechter Müller sein,
Dem niemals fiel das Wandern ein,
Das Wandern.

Vom Wasser haben wir's gelernt,
Vom Wasser!
Das hat nicht Rast bei Tag und Nacht,
Ist stets auf Wanderschaft bedacht,
Das Wasser.

Das sehn wir auch den Rädern ab,
Den Rädern!
Die gar nicht gerne stille stehn,
Die sich mein Tag nicht müde drehn,
Die Räder.

Die Steine selbst, so schwer sie sind,
Die Steine!
Sie tanzen mit den muntern Reihn
Und wollen gar noch schneller sein,
Die Steine.

O Wandern, Wandern, meine Lust,
O Wandern!
Herr Meister und Frau Meisterin,
Lasst mich in Frieden weiter ziehn
Und wandern.

Roving

Roving is the miller's joy,
roving!
He must be a poor miller
who never thought of roving,
roving.

We've learned it from the water,
from the water!
It never rests, day or night,
and is always thinking of moving on,
the water.

We also get the idea from the wheels,
the millwheels!
They never like to stand still
but turn tirelessly all day,
the wheels.

Even the stones, heavy as they are,
the stones!
They dance along in merry rounds
and would gladly go even faster,
the stones.

O roving, roving, my delight,
o roving!
Master and mistress,
let me move on in peace
and go roving.

Wohin?

Ich hört' ein Bächlein rauschen
Wohl aus dem Felsenquell,
Hinab zum Tale rauschen
So frisch und wunderhell.

Ich weiss nicht, wie mir wurde,
Nicht wer den Rat mir gab,
Ich musste auch hinunter
Mit meinem Wanderstab.

Hinunter und immer weiter,
Und immer dem Bache nach,
Und immer frischer rauschte,
Und immer heller der Bach.

Ist das denn meine Strasse?
O Bächlein, sprich, wohin?
Du hast mit deinem Rauschen
Mir ganz berauscht den Sinn.

Was sag' ich denn vom Rauschen?
Das kann kein Rauschen sein!
Es singen wohl die Nixen
Tief unten ihren Reihn.

Lass singen, Gesell, lass rauschen,
Und wandre fröhlich nach!
Es gehn ja Mühlenräder
In jedem klaren Bach.

Whither?

I heard a brooklet gushing
out of a rocky spring,
rushing down to the valley
so fresh and wonderfully clear.

I don't know why I felt it,
nor who gave me the idea,
but I, too, had to follow it down
with my walking stick.

Downward and still onward,
ever after the brook,
and always it gushed faster
and more clearly.

Is that, then, my path?
O brooklet, speak, whither?
With your gushing you have
utterly enchanted my mind.

Why do I speak of gushing?
That can't be any gushing!
It is probably the nixies singing
for the dancing deep down below.

Sing on, comrade, gush on,
and go cheerfully along!
There are mill-wheels turning
in every clear brook.

Halt!

Eine Mühle seh' ich blicken
Aus den Erlen heraus,
Durch Rauschen und Singen
Bricht Rädergebraus.

Ei willkommen, ei willkommen,
Süsser Mühlengesang!
Und das Haus, wie so traulich!
Und die Fenster, wie blank!

Und die Sonne, wie helle
Vom Himmel sie scheint!
Ei, Bächlein, liebes Bächlein,
War es also gemeint?

Halt!

I see a mill peeping
out of the alders.
Through the gushing and singing
breaks forth the noise of mill-wheels.

Oh, welcome, welcome,
sweet mill-song!
And the house—how cozy it looks!
And the windows—how bright!

And the sun—how brightly
it shines from heaven!
O brooklet, dear brooklet,
is this how it was meant to be?

Danksagung an den Bach

War es also gemeint,
Mein rauschender Freund,
Dein Singen, dein Klingen,
War es also gemeint!

Zur Müllerin hin!
So lautet der Sinn.
Gelt, hab' ich's verstanden?
Zur Müllerin hin!

Hat sie dich geschickt?
Oder hast mich beruckt?
Das möcht ich noch wissen,
Ob sie dich geschickt.

Nun wie's auch mag sein,
Ich gebe mich drein:
Was ich such', hab' ich funden,
Wie's immer mag sein.

Nach Arbeit ich frug,
Nun hab' ich genug,
Für die Hände, für's Herze
Vollauf genug!

Thanks to the Brook

Is this how it was meant to be,
my gushing friend,
your singing and your resounding,
was it to be like this?

To the maid of the mill!
That's how the sense of it goes.
Doesn't it? Have I got it?
To the maid of the mill!

Did she send you?
Or have you enticed me?
That I'd like to know—
if she sent you.

Now whatever happens,
I give myself up to it:
What I sought, I've found,
whatever may happen.

I asked for work—
now I have enough,
for my hands, for my heart
quite enough!

Am Feierabend

Hätt' ich tausend
Arme zu rühren!
Könnt' ich brausend
Die Räder fuhren!
Könnt' ich wehen
Durch alle Haine!
Köntt' ich drehen
Alle Steine!
Dass die schöne Müllerin
Merkte meinen treuen Sinn!

After Work

If I had a thousand
arms to move!
If I could make
the mill-wheels roar!
If I could blow
through all the groves!
If I could turn
all the stones!
Just so the fair maid of the mill
would notice my faithfulness!

Please turn the page quietly.

Ach, wie ist mein Arm so schwach!
Was ich hebe, was ich trage,
Was ich schneide, was ich schlage,
Jede Knappe tut mir's nach.
Und da sitz' ich in der grossen Runde,
In der stillen kühlen Feierstunde,
Und der Meister spricht zu Allen:
Euer Werk hat mir gefallen;
Und das liebe Mädchen sagt
Allen eine gute Nacht.

Ah, my arm is so weak!
What I lift, what I carry,
what I cut, what I beat
any apprentice can do just as well.
And then I sit in the great circle
in the silent, cool hours of rest,
and the master speaks to us all:
"Your work has pleased me."
And the sweet girl says
to everyone a good night.

Der Neugierige

Ich frage keine Blume,
Ich frage keinen Stern,
Sie konnen mir alle nicht sagen,
Was ich er führ' so gern.

Ich bin ja auch kein Gartner,
Die Sterne stehn zu hoch;
Mein Bächlein will ich fragen,
Ob mich mein Herz belog.

O Bächlein meiner Liebe,
Wie bist du heut' so stumm!
Will ja nur Eines wissen,
Ein Wörtchen um und um.

Ja, heisst das eine Wörtchen,
Das andre heisst Nein,
Die beiden Wörtchen schliessen
Die ganze Welt mir ein.

O Bächlein meiner Liebe,
Was bist du wunderlich!
Will's ja nicht weiter sagen,
Sag', Bächlein, liebt sie mich?

The Curious One

I'll ask no flower,
I'll ask no star.
None of them can tell me
what I'd so much like to know.

I am no gardener,
and the stars are too high;
I'll ask my little brook
whether my heart lied to me.

O brooklet of my love,
how mute you are today!
I want to know just one thing—
one little word everywhere . . .

"Yes" is one of the words,
the other is "No."
These two words contain
the whole world for me.

O brooklet of my love,
how strange you are!
I won't pass it on any further;
tell me, brooklet, does she love me?

Ungeduld

Ich schnitt' es gern in alle Rinden ein,
Ich grüb' es gern in jeden Kieselstein,
Ich möcht' es sä'n auf jedes frische Beet
Mit Kressensamen, der es schnell verrät,

Auf jeden weissen Zettel möcht' ich's schreiben:
Dein ist mein Herz, und soll es ewig bleiben.

Ich möcht' mir ziehen einen jungen Star,
Bis dass er spräch' die Worte rein und klar,
Bis er sie spräch' mit meines Mundes Klang,
Mit meines Herzens vollem, heissen Drang;
Dann säng' er hell durch ihre Fensterscheiben:
Dein ist mein Herz, und soll es ewig bleiben.

Impatience

I'd gladly carve it in the bark of every tree,
I'd gladly chisel it into every pebble,
I'd like to sow it into every fresh seedbed
with watercress, which would quickly reveal it.
I'd like to write it on every white scrap of paper:
"Yours is my heart, and shall ever remain so."

I'd like to raise a young starling
until it could speak the words clearly,
until it could speak with the sound of my voice,
with my heart's full, ardent urging;
then it would sing clearly through her window:
"Yours is my heart, and shall ever remain so."

Den Morgenwinden möcht' ich's hauchen ein,
Ich möcht' es sauseln durch den regen Hain;
O, leuchtet' es aus jedem Blumenstern!
Trüg' es dur Duft zu ihr von nah und fern!

Ihr Wogen, könnt ihr nichts als Räder treiben?
Dein ist mein Herz, und soll es ewig bleiben.

Ich meint', es müsst' in meinen Augen stehn,
Auf meinen Wangen müsst' man's brennen sehn,
Zu lesen wär's auf meinem stummen Mund,
Eine jeder Atemzug gäb's laut ihr kund;

Und sie merkt nichts von all' dem bangen Treiben:
Dein ist mein Herz, und soll es ewig bleiben.

I'd like to breathe it to the morning winds,
I'd like to whisper it through the quivering trees;
O, if it but shone from every flower!
If the wind would but bear it to her from near and far!
You waves, can you drive nothing but mill-wheels?
"Yours is my heart, and shall ever remain so."

I'd think it would be apparent in my eyes,
they must see it burning on my cheeks,
surely it can be read on my mute lips,
every breath I take should inform her loudly;
and she notices nothing of all this fearful activity:
"Yours is my heart, and shall ever remain so."

Morgengruss

Guten Morgen, schöne Müllerin!
Wo steckst du gleich das Köpfchen hin,
Als wär' dir was geschehen?
Verdriesst dich denn mein Gruss so schwer?
Verstört dich denn mein Blick so sehr?
So muss ich wider gehen.

O lass mich nur von ferne stehn,
Nach deinem lieben Fenster sehn,
Von ferne, ganz von ferne!
Du blondes Köpfchen, komm hervor!
Hervor aus euren runden Tor,
Ihr blauen Morgensterne!

Ihr schlummertrünknen Äugelein,
Ihr taubetrübten Blümelein,
Was scheuet ihr die Sonne?
Hat es die Nacht so gut gemeint,
Dass ihr euch schliesst und bückt und weint
Nach ihrer stillen Woone?

Nun schüttelt ab der Träume Flor,
Und hebt euch frisch und frei empor
In Gottes hellen Morgen!
Die Lerche wirbelt in der Luft,
Und aus dem tiefen Herzen ruft
Die Liebe Leid und Sorgen.

Morning Greeting

Good morning, beautiful maid of the mill!
Why do you hide your face so,
as if something had happened to you?
Does my greeting displease you so much?

Does my glance embarrass you so?
Then I must go away again.

O, let me just stand in the distance
looking toward your dear window,
from afar, from quite far!
Blond head, come out!
Out from your arched gate,
you blue morning stars!

You eyes, drunk with slumber,
you dew-laden flowers,
why do you avoid the sun?
Was the night so pleasant
that you now close up and bow low and weep
after its silent rapture?

Now shake off the veil of dreams,
and rise up, fresh and free,
in God's bright morning!
The lark warbles in the air,
and from the depths of your heart
love calls grief and suffering.

Please turn the page quietly, and only after the music has stopped.

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Des Müllers Blumen

Am Bach viel kleine Blumen stehn,
Aus hellen blauen Augen sehn;
Der Bach der ist des Müllers Freund,
Und hellblau Liebchens Auge scheint,
Drum sind es meine Blumen.

Dicht unter ihrem Fensterlein
Da will ich pflanzen die Blumen ein,
Da ruft ihr zu, wenn Alles schweigt,
Wenn sich ihr Haupt zu Schlummer neigt,
Ihr wisst ja, was ich meine.

Und wenn sie tät die Äuglein zu,
Und schläft in süsser, süsser Ruh',
Dann lispelt als ein Traumgesicht
Ihr zu: Vergiss, vergiss mein nicht!
Das ist es, was ich meine.

Und schliesst sie früh die Laden auf,
Dann schaut mit Liebesblick hinauf:
Der Tau in euren Äugelein,
Das sollen meine Tränen sein,
Die will ich auf euch weinen.

The Miller's Flowers

By the brook grow many little flowers,
they look out of their light blue eyes.
The brook is the miller's friend,
and light blue are my sweetheart's eyes,
so these are my flowers.

Right under her window
I'll plant these flowers.
Call up to her when all is still,
when her head nods in slumber—
you know what I mean.

And when she closes her eyes
and sleeps in blissful repose,
then whisper to her as a dream:
"Forget me not!"
That's what I mean.

And if she opens her shutters early,
then look up at her with love's glance:
the dew in your eyes
will be my tears,
which I shall weep on you.

Tränenregen

Wir sassen so traulich beisammen
Im kühlen Erlendach,
Wir schauten so traulich zusammen
Hinab in den rieselnden Bach.

Der Mond war auch gekommen,
Die Sternlein hinterdrein,
Und schauten so traulich zusammen
In den silbernen Spiegel hinein.

Ich sah nach keinem Monde,
Nach keinem Sternenschein,
Ich schaute nach ihrem Bilde,
Nach ihren Augen allein.

Und sahe sie nicken und blicken
Herauf aus dem seligen Bach,
Die Blümlein am Ufer, die blauen,
Sie nickten und blickten ihr nach.

Und in den Bach versunken
Der ganze Himmel schien,
Und wollte mich mit hinunter
In seine Tiefe ziehn.

Und über den Wolken und Sternen
Da rieselte munter der Bach,
Und rief mit Singen und Klingen:
Geselle, Geselle, mir nach!

Da gingen die Augen mir über,
Da ward es im Spiegel so kraus;
Sie sprach: Es kommt ein Regen,
Ade, ich geh' nach Haus.

Rain of Tears

We sat so intimately together
in the cool alder shade.
We gazed so intimately together
down into the rippling brook.

The moon had risen,
the stars behind it,
and they looked intimately together
down into the silver mirror.

I didn't look at the moon,
nor at the star's light.
I looked at her image,
at her eyes alone.

And I saw her nod and look
up from out of the happy brook,
the flowers on the bank, the blue ones,
nodded and looked up after her.

And, sunk in the brook,
the whole of heaven shone,
as if to draw me under
into its depths.

And above the clouds and stars
the brook rippled merrily,
and called out in its song:
"Comrade, comrade! Follow me!"

Then my eyes misted over,
the mirror became irregular;
she said, "It's starting to rain;
Goodbye, I'm going inside."

Please turn the page quietly, and only after the music has stopped.

Mein!

Bächlein, lass dein Rauschen sein!
Räder, stellt eur Brausen ein!
All' ihr muntern Waldvögelein,
Gross und klein,
Endet eure Melodein!
Durch den Hain
Aus und ein
Schalle heut' ein Reim allein:
Die geliebte Müllerin ist mein!
Mein!
Frühling, sind das alle deine
Blümelein?
Sonne, hast du keinen hellern Schein?
Ach, so muss ich ganz allein,
Mit dem seligen Worte mein,
Unverstanden in der weiten Schöpfung
sein!

Pause

Meine Laute hab' ich gehängt an
die Wand,
Hab' sie umschlungen mit einem grünen
Band—
Ich kann nicht mehr singen, mein Herz
ist zu voll,
Weiss nicht, wie ich's in Reime
zwingen soll,
Meiner Sehnsucht allerheissesten
Schmerz
Durft' ich aushauchen in Liederscherz,
Und wie ich klagte so süss und fein,
Glaubt' ich doch, mein Leiden wär'
nicht klein.
Ei, wie gross ist wohl meines Glückes
Last,
Dass kein Klang auf Erden es in sich
fasst?

Nun, liebe Laute, ruh' an dem Nagel hier!
Und weht ein Lüftchen über die Saiten
dir,
Und streift eine Biene mit ihren
Flügeln dich,
Da wird mir so bange und es
durchschauert mich.
Warum liess ich das Band auch hängen
so lang'?
Oft fliegt's um die Saiten mit
seufzendem Klang.
Ist es der Nachklang meiner Liebespein?
Soll es das Vorspiel neuer Lieder sein?

Mit dem grünen Lautenbande

"Schad' um das schöne grüne Band,
Dass es verbleicht hier an der Wand,
Ich hab' das Grün so gern!"
So sprachst du, Liebchen, heut' zu mir;
Gleich knüpf' ich's ab und send' es dir;
Nun hab' das Grüne gern!

Mine!

Brooklet, stop your rushing!
Wheels, leave off your roaring!
All you cheerful forest birds
large and small,
end your singing!
Through the woods
in and out,
let just one verse ring forth today:
"The beloved maid of the mill is mine!
Mine!"
Spring, are those all the flowers you
have?
Sun, have you no brighter rays?
Alas, then I must, by myself,
with the blessed word "mine,"
be understood by no one in all the
breadth of creation!

Pause

I have hung my lute on the wall,

have wound a green ribbon around it—

I can sing no longer, my heart is too
full,
I don't know how I can force it into
rhymes;
the ardent pain of my longing—

if I could but breathe it out in my songs;
and as I lamented so sweetly and elegantly,
yet I found that my sorrows were not
little things.
Oh, how great now is the weight of my
happiness,
so that no sound on earth could
encompass it?

Now, dear lute, rest here on the nail.
And if a breeze should blow across your
strings,
or if a bee should brush you with its
wings,
that will cause me to shudder and
tremble.
Why did I leave the ribbon hanging
there so long?
It often passes across the strings with
a sighing sound.
Is it the echo of my love-pangs?
Or is it the prelude to new songs?

With the Green Ribbon on the Lute

"It's a pity about this pretty green ribbon—
that it's fading here on the wall;
I so like green!"
So you spoke to me, dearest.
At once I take it off and send it to you;
now enjoy the green!

Ist auch dein ganzer Liebster weiss,
Soll Grün doch haben seinen Preis,
Und ich auch hab' es gern.
Weil unsre Lieb ist immergrün,
Weil grün der Hoffnung Fernen blühn,
Drum haben wir es gern.

Nun schlinge in die Locken dein
Das grüne Band gefällig ein,
Du hast ja's Grün so gern.
Dann weiss ich, wo die Hoffnung wohnt,
Dann weiss ich, wo die Liebe thront,
Dann hab' ich's Grün erst gern.

And though your lover may be all white,
yet green shall have its worth,
and I, too, like it.
Because our love is ever-green,
since hopes blossoms green in the distance,
therefore, let us enjoy it.

Now kindly twine in your locks
the green ribbon,
you like green so.
Then I'll know where Hope dwells,
then I'll know where Love is enthroned,
then I too shall enjoy green.

Der Jäger

Was sucht denn der Jäger am Mühlbach hier?
Bleib', trotziger Jäger, in deinem Revier!
Hier giebt es kein Wild zu jagen für dich,
Hier wohnt nur ein Rehlein, ein zahmes, für mich.
Und willst du das zärtliche Rehlein sehn,
So lass deine Büchsen im Walde stehn,
So lass deine klaffenden Hunde zu Haus,
Und lass auf dem Horne den Saus und Braus,
Und schere vom Kinne das struppige Haar,
Sonst scheut sich im Garten das Rehlein fürwahr.

Doch besser, du bliebest im Walde dazu,
Und liessest die Mühlen und Müller in Ruh'.
Was taugen die Fischlein im grünen Gezweig?
Wass will denn das Eichhorn im bläulichen Teich?
Drum bleibe, du trotziger Jäger, im Hain,
Und lass mich mit meinen drei Rädern allein;
Und willst meinem Schätzchen dich machen beliebt,
So wisse, mein Freund, was ihr Herzchen betrübt:
Die Eber, die kommen zu Nacht aus dem Hain,
Und brechen in ihren Kohlgarten ein,
Und treten und wühlen herum in dem Feld:
Die Eber die schiesse, du Jägerheld!

The Hunter

What is the hunter looking for here on the mill-stream?
Stay, insolent hunter, in your own preserve!
Here there is no game for you to hunt;
here there lives only a tame little doe for me.

And if you want to see the tender little deer,
then leave your carbine in the woods,
leave your barking dogs at home,
and leave off with the noise of your horn,
and shave that bristly beard from your chin,
or you'll frighten the little deer in her garden.

Better yet if you just stayed in the forest,
and left the mill and the miller in peace.
What value is there in fish among the green branches?
What would a squirrel want in the blue pond?
So, insolent hunter, stay in your forest,
and leave me alone with my three mill-wheels.
And if you would endear yourself to my sweetheart,
then learn, my friend, what saddens her heart:
the boars that come by night from the woods
and break into her cabbage patch
and tramp and burrow around in the field:
So shoot the boar, you heroic hunter!

Please turn the page quietly, and only after the music has stopped.

Eifersucht und Stolz

Wohin so schnell, so kraus, so wild,
mein lieber Bach?
Eilst du voll Zorn dem frechen Bruder
Jäger nach?
Kehr' um, kehr' um, und schilt erst
deine Müllerin
Für ihren leichten, losen, kleinen
Flattersinn.
Sahst du sie gestern Abend nicht am
Tore stehn,
Mit langen Halse nach der grossen
Strasse sehn?
Wenn von dem Fang der Jäger lustig
zieht nach Haus,
Da steckt kein sittsam Kind den Kopf
zum Fenster 'naus.
Geh', Bächlein, hin und sag' ihr das,
doch sag' ihr nicht,
Hörst du, kein Wort, von meinem
traurigen Gesicht;
Sag' ihr: Er schnitzt bei mir sich
eine Pfeif' aus Rohr,
Und blast den Kindern schöne Tanz'
und Lieder vor.

Jealousy and Pride

Whither so fast, so turbulent, so wild,
my dear brook?
Are you hastening in anger after that
impudent brother hunter?
Turn back, turn back, and first scold
your maid of the mill
for her easy, free-wheeling
fickleness.
Didn't you see her last night standing
by the gate,
craning her neck looking down the
highway?
When the hunter returns home merrily
with his catch,
no modest young lady sits gaping out
the window.
Go, little brook, and tell her that,
but don't say—
mind, now!—a word about my sad face.

Tell her: "He cut a reed pipe along
my banks,
and now he's playing pretty dances and
songs for children."

Die liebe Farbe

In Grün will ich mich kleiden,
In grüne Tränenweiden,
Mein Schatz hat's Grün so gern.
Will suchen einen Zypressenhain,
Eine Heide voll grünem Rosmarein,
Mein Schatz hat's Grün so gern.

Wohlauf zum fröhlichen Jagen!
Wohlauf durch Heid' und Hagen!
Mein Schatz hat's Jagen so gern.
Das Wild, das ich jage, das ist der Tod,
Die Heide, die heiss' ich die Liebesnot,
Mein Schatz hat's Jagen so gern.

Grabt mir ein Grab im Wasen,
Deckt mich mit grünem Rasen,
Mein Schatz hat's Grün so gern.
Kein Kreuzlein schwarz, kein Blümlein
bunt,
Grün, Alles grün so rings und rund!
Mein Schatz hat's Grün so gern.

The Favorite Color

I shall dress myself in green,
in green weeping willows—
my love likes green so much.
I will seek out a grove of cypresses,
a heath full of green rosemary,
my love likes green so much.

Off to the merry hunt!
Off through field and hedge!
My love likes hunting so much.
The game I'm hunting is death,
The field I call Love's Sorrow;
My love likes hunting so much.

Dig me a grave in the sod,
cover me with green turf,
My love likes green so much.
No black wreath, no colorful
flowers—
green, everything green all around!
My love likes green so much.

Die böse Farbe

Ich möchte ziehn in die Welt hinaus,
Hinaus in die weite Welt,
Wenn's nur so grün, so grün nicht wär'
Da draussen in Wald und Feld!

The Hated Color

I'd like to go out into the world,
out into the wide world,
if only it weren't so green
out there in forest and field!

Ich möchte die grünen Blatter all'
Pflücken von jedem Zweig,
Ich möchte die grünen Gräser all'
Weinen ganz totenbleich.

Ach Grün, du böse Farbe du,
Was siehst mich immer an,
So stolz, so keck, so schadenfroh,

Mich armen weissen Mann?

Ich möchte liegen vor ihrer Tür,
Im Sturm und Regen und Schnee,
Und singen ganz leise bei Tag und Nacht
Das eine Wörtchen Ade!

Horch, wenn im Wald ein Jagdhorn schallt,
Da klingt ihr Fensterlein,
Und schaut sie auch nach mir nicht aus,
Darf ich doch schauen hinein.

O binde von der Stirn dir ab
Das grüne, grüne Band,
Ade, Ade! und reiche mir
Zum Abschied deine Hand!

I'd like to pluck all the green leaves
from every branch,
I like to make all the green grass
death-pale with my tears.

Ah, green, you evil color,
why do you keep looking at me
so proud, so haughty, delighting so in my misery,
poor white man that I am?

I'd like to lie down before her door
in storm and rain and snow
and sing, quite softly, night and day,
the single word, "Farewell!"

Hark, when a hunting horn sounds in the forest,
I hear her window open,
and though she is not looking out at me,
yet I can see in.

O unbind from your forehead
that green, green ribbon.
Farewell, farewell! and give me
your hand in parting.

Trockne Blumen

Ihr Blümlein alle,
Die sie mir gab,
Euch soll man legen
Mit mir in's Grab.

Wie seht ihr alle
Mich an so weh,
Als ob ihr wusstet,
Wie mir gescheh'?

Ihr Blümlein alle,
Wie welk, wie blass?
Ihr Blümlein alle,
Wovon so nass?

Ach, Tränen machen
Nicht maiengrün,
Machen tote Liebe
Nicht wieder blühn.

Und Lenz wird kommen,
Und Winter wird gehn,
Und Blümlein werden
Im Grase stehn.

Und Blümlein liegen
In meinem Grab,
Die Blümlein alle,
Die sie mir gab.

Withered Flowers

All you flowers
that she gave me,
let them put you
with me in my grave.

How you all look
at me so mournfully,
as if you knew
what is happening to me?

All you flowers,
how faded, how pale?
All you flowers,
from what have you gotten so wet?

Ah, tears do not make
the green of May,
they do not make a dead love
blossom again.

And spring will come,
and winter will go,
and flowers will
grow up in the grass.

And flowers will lie
in my grave,
all the flowers
that she gave me.

Please turn the page quietly.

Und wenn sie wandelt
Am Hügel vorbei,
Und denkt im Herzen:
Der meint' es treu!

Dann Blümlein alle,
Heraus, heraus!
Der Mai ist kommen,
Der Winter ist aus.

And if she wanders
by the hill,
and thinks in her heart,
"He was true to me!"—

then, all you flowers,
spring up, spring up!
May has come,
winter is over.

Der Müller und der Bach

Der Müller
Wo ein treues Herze
In Liebe vergeht,
Da welken die Lilien
Auf jedem Beet.

Da muss in die Wolken
Der Vollmond gehn,
Damit seine Tränen
Die Menschen nicht sehn.

Da halten die Englein
Die Augen sich zu,
Und schluchzen und singen
Die Seele zur Ruh'.

Der Bach
Und wenn sich die Liebe
Dem Schmerz entringt,
Ein Sternlein, ein neues,
Am Himmel erblinkt.

Da springen drei Rosen,
Halb rot und halb weiss,
Die welken nicht wieder,
Aus Dornenreis.

The Miller and the Brook

The Miller
Wherever a faithful heart
has died of love,
there the lilies wither
in every bed.

There among the clouds
the full moon must pass,
so that men
shall not see his tears.

There the angels
close their eyes
and sob and sing
the soul to rest.

The Brook
And when love
is wrested from sorrow,
a star, a new one,
shines in heaven.

There three roses spring forth,
half red and half white,
which do not wither,
from thorny twigs.

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Die Flügel sich ab,
Und gehn alle Morgen
Zur Erde herab.

Der Müller
Ach Bächlein, liebes Bächlein,
Du meinst es so gut:
Ach Bächlein, aber weisst du,
Wie Liebe tut?

Ach, unten, da unten,
Die kühle Ruh'!
Ach, Bächlein, liebes Bächlein,
So singe nur zu.

Des Baches Wiegenlied

Gute Ruh', gute Ruh'!
Tu' die Augen zu!
Wandrer, du müder, du bist zu Haus.
Die Treu' ist hier,
Sollst liegen bei mir,
Bis das Meer will trinken die Bächlein aus.

Will betten dich kühl,
Auf weichem Pfühl,
In dem blauen krystallenen Kämmerlein.
Heran, heran,
Was wiegen kann,
Woget und wieget den Knaben mir ein!

Wenn ein Jagdhorn schallt
Aus dem grünen Wald,
Will ich sausen und brausen wohl
um dich her.
Blickt nicht herein,
Blaue Blümelein!
Ihr macht meinem Schläfer die Träume
so schwer.

Hinweg, hinweg
Von dem Mühlensteg,
Böses Mägdelein, dass ihn dein
Schatten nicht weckt!
Wirf mir herein
Dein Tüchlein fein,
Dass ich die Augen ihm halte bedeckt!

Gute Nacht, gute Nacht!
Bis Alles wacht,
Schalf' aus deine Freude, schlaf'
aus dein Leid!
Der Vollmond steigt,
Der Nebel weicht,
Und der Himmel da oben, wie ist er
so weit!

—Wilhelm Müller

And the angels cut off
their wings
and every morning come
down to earth.

The Miller
O brooklet, dear brooklet,
you mean so well;
Ah, but brooklet, do you know
what love does to you?

Ah, below, below
is cool peace!
Ah brooklet, dear brooklet,
just sing on for me.

The Brook's Lullaby

Rest well, rest well.
Close your eyes,
wanderer, weary one, you are at home.
Faithfulness is here;
you shall lie here with me,
and the sea drinks up the brooklet.

I'll provide you a cool bed
with a soft pillow
in a little blue crystal room.
Come, come,
whatever can rock,
rock and cradle the boy to sleep.

If a hunting horn sounds
from the green woods,
I'll roar and storm around you.

Don't look in here,
blue flowers!
You'll burden the dreams of my
sleeper.

Away, away
from the mill-bridge,
wicked girl, so that your
shadow does not waken him!
Just throw into me
your delicate kerchief
so that I can cover his eyes.

Good night, good night!
Until everything reawakens,
sleep off your joys, sleep off
your sorrow!
The full moon rises,
the mist disperses,
and the sky above—how wide it is!

—translation by S.L.

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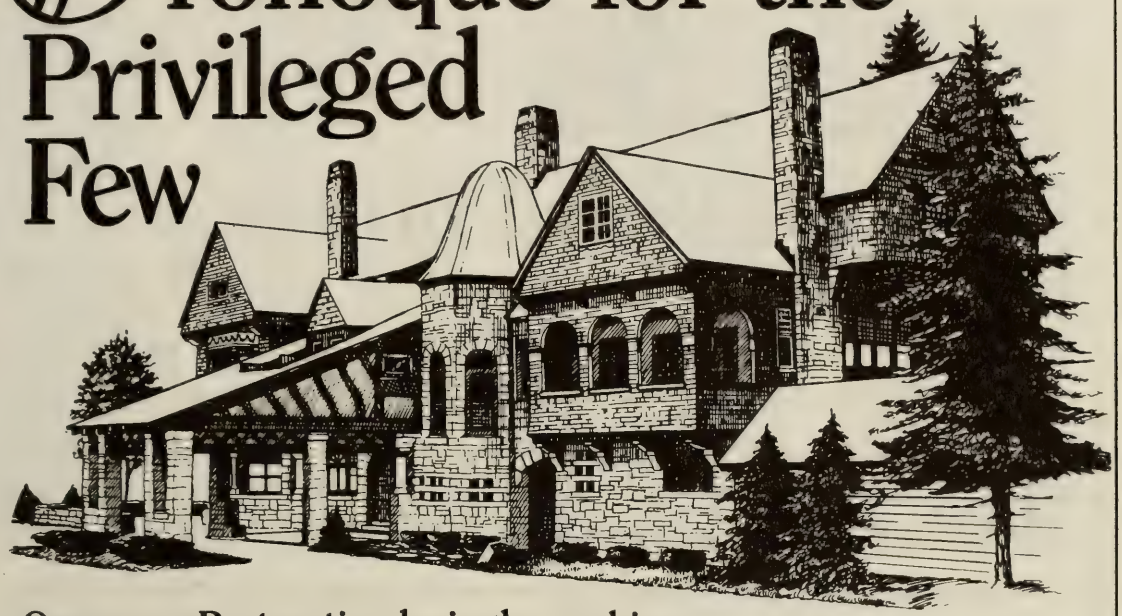
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ARTISTS

Juilliard String Quartet



Renowned for the richness and brilliance of its chamber music performances, the Juilliard String Quartet—violinists Robert Mann and Joel Smirnoff, violist Samuel Rhodes, and cellist Joel Krosnick—is recognized as one of the great quartets of history. In addition to a televised "Live from Lincoln Center" program, highlights of the Quartet's 1985-86 season included performances of the Beethoven string quartets in six concerts each in Boston, Kansas City, and New York's Carnegie Hall, a sold-out coast-to-coast tour, a visit to Japan, and two European tours with appearances in Germany, Holland, France, Italy, Austria, and Denmark. In addition, the Quartet performs on numerous college campuses, including Michigan State University, where the members were awarded honorary doctorates in 1984. As quartet-in-residence since 1962 at the Library of Congress, they play their annual fall and spring series on the priceless Stradivarius instruments willed to the American people by Gertrude Clarke Whittall. The vast repertoire of the Juilliard Quartet comprises nearly 600 works, over 150 of them by twentieth-century composers. In 1948, the Juilliard was the first quartet to play a complete cycle of the six Bartók string quartets in the United States, a feat it has repeated to high acclaim more than twenty-five times both in this country and abroad. Instrumental in reviving the string quartets of Schoenberg, beginning in 1949, the Juilliard Quartet had the privilege of playing them for the composer himself. Always a champion of American composers, the Quartet has premiered nearly forty of their works. The list of distinguished composers includes Elliott Carter, Milton Babbitt, Aaron Copland, Lukas Foss, Leon Kirchner, Peter Mennin, Walter Piston, William Schuman, Roger Sessions, and Morton Subotnick.

Founded in 1940 with the active cooperation of then Juilliard School president William Schuman, the Juilliard Quartet is the quartet-in-residence at the Juilliard School, where its members have trained many quartets active in the chamber music world. This summer it is quartet-in-residence for six weeks at the Tanglewood Music Center. Among the many dedicatory concerts the Quartet has played are the opening of Avery Fisher Hall and Alice Tully Hall in New York's Lincoln Center, and at new auditoriums in Houston, Colorado Springs, Oberlin College, and the University of Massachusetts. The first major Amer-

ican string quartet to make a wholly convincing case abroad that an American ensemble could meet the highest possible musical standards, the Juilliard Quartet has performed to cheering audiences in more than forty countries, including every musical capital and major music festival. Preeminent musicians who have collaborated with the Quartet include Claudio Arrau, Leonard Bernstein, Jorge Bolet, Rudolf Firkusny, Dietrich Fischer-Dieskau, Leon Fleisher, Benny Goodman, Glenn Gould, Dame Myra Hess, Jean-Pierre Rampal, Artie Shaw, and Albert Einstein. It has made over one hundred recordings, many of which have been award-winners, including a 1985 Grammy for the first digital recording of all the Beethoven quartets. Recent releases include a three-record set of Mozart's *Haydn* Quartets. The Quartet's numerous television appearances include an all-Beethoven program on the "Great Performances" series and a collaborative concert with the Modern Jazz Quartet on CBS's "Camera Three." The group has appeared at the White House twice in the past four years, including an April 1983 performance broadcast on PBS's "In Performance at the White House."

Though some of the names have changed over the years, the Juilliard Quartet's unique style remains instantly recognizable. All the members are American-born and American-trained. The first violinist, and the only member of the original quartet, **Robert Mann**, was born in Portland, Oregon, where he received his initial musical training. A Juilliard School alumnus, he studied violin with Edouard Déthier, in addition to composition. After winning a Naumburg Award, Mr. Mann made his recital debut in 1941. He frequently appears as soloist, has recorded a number of solo works, has composed more than seventy works, and is the recipient of the degree of Honorary Doctor of Humanities from Earlham College in Richmond, Indiana.

Joel Smirnoff, second violinist, is the newest member of the Quartet. A native of New York City, he attended the University of Chicago and received his bachelor's and master's degrees from

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the Juilliard School. A member of the Boston Symphony Orchestra from 1980 to 1986, he made his New York recital debut at Carnegie Recital Hall in 1985. A 1983 winner of the International American Music Competition, Mr. Smirnoff has participated in the world premieres of many contemporary works, several of which were composed for him. Also interested in blues and jazz, he was a member of the Jeff Carp Blues Band in Chicago and performed in Boston with the Really Esoteric String Quartet. He is currently on the faculties of the Tanglewood Music Center and the Longy School of Music.

Violist **Samuel Rhodes** was born in New York City and studied with Sydney Beck and Walter Trampler. A composer as well, Mr. Rhodes holds a master of fine arts degree from Princeton University, where he studied composition with Earl Kim and Roger Sessions. In addition to many summers' participation in Vermont's Marlboro Music Festival, he has been featured in the "Music From Marlboro" series at Town Hall and took a prominent role in Marlboro's State Department-sponsored tour of Europe and the Near East in the summer of 1965. During the 1984-85 season, Mr. Rhodes performed a series of concerts at Carnegie Recital Hall devoted to the works of Paul Hindemith, who was also a violist, in commemoration of the ninetieth anniversary of the composer's birth.

Cellist **Joel Krosnick** is a native of Connecticut. His principal teachers were William D'Amato, Luigi Silva, Jens Nygaard, and Claus Adam, whom he succeeded in the Juilliard Quartet. Active both as a performer and an educator, Mr. Krosnick, while holding academic positions, toured with the University of Iowa String Quartet and the New Chamber Soloists and performed frequently as soloist with orchestra. This is his third summer as a faculty member at the Tanglewood Music Center. Mr. Krosnick has given the world and U.S. premieres of many works, including recent performances of five works composed for him. His six-concert series last season, entitled "The Cello: a 20th-Century American Retrospective," included performances at Alice Tully Hall and the Library of Congress.

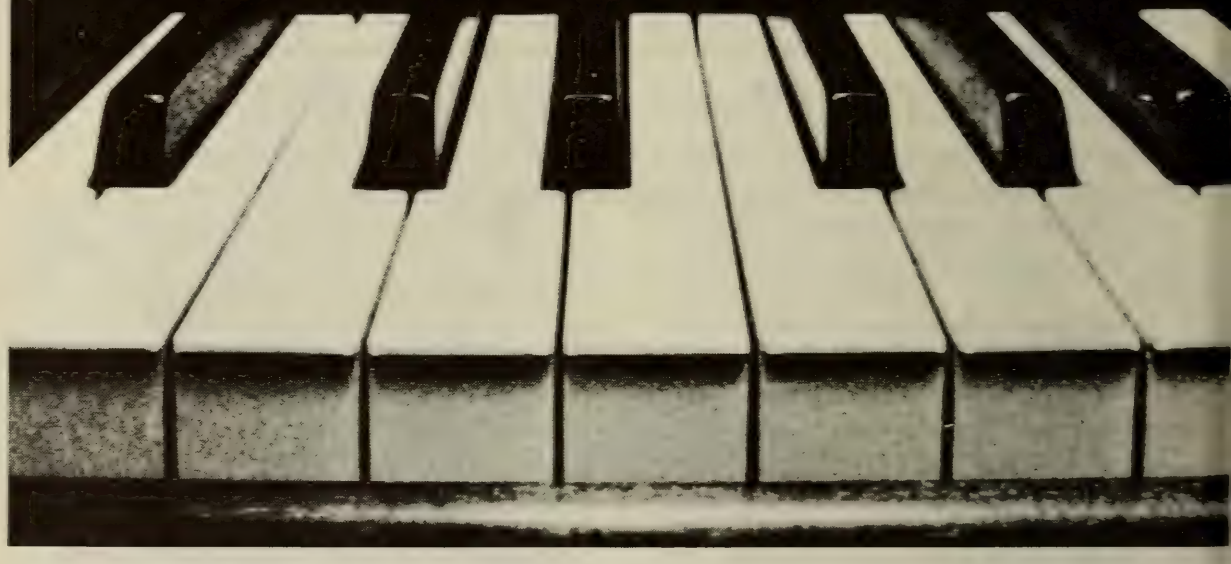
Bernard Greenhouse



Cellist of the internationally acclaimed Beaux Arts Trio, **Bernard Greenhouse** was born and raised in New Jersey. He studied at Juilliard, made his New York recital debut at Town Hall to great critical acclaim, and then went to Europe for an audition with Pablo Casals which resulted in two years of study with the great Spanish master. Since then Mr. Greenhouse has won an enviable reputation as one of the major interpreters on his instrument, making appearances in most of the major cities of Europe and America in recital, with orchestra, and with chamber music ensembles, and recording for Columbia, RCA, Concert Hall, and the American Recording Society. Mr. Greenhouse, who recently retired from the position of Professor of Music at the State University of New York in Stony Brook, is on the faculty of the Manhattan School of Music.

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Benjamin Luxon



A native of Cornwall, England, Benjamin Luxon enjoys a career as one of the most highly acclaimed vocal artists of our day. Internationally in demand for operatic and orchestral performances as well as Lieder recitals, Mr. Luxon is also known for his many recordings and television and radio broadcasts. He is a regular guest at the Royal Opera House, Covent Garden; at the Glyndebourne, Edinburgh, and Aldeburgh festivals; in Vienna, Frankfurt, and Munich, and throughout the United States. In opera and orchestral appearances, he has performed with many of the most eminent conductors, including Daniel Barenboim, Sir Colin Davis, Bernard Haitink, Zubin Mehta, Seiji Ozawa, Sir Georg Solti, and Klaus Tennstedt. Highlights of Mr. Luxon's American career include his January 1980 Metropolitan Opera debut in Tchaikovsky's *Eugene Onegin* and, since the spring of 1976, a long-standing artistic relationship with Seiji Ozawa and the Boston Symphony Orchestra, with whom he has sung performances of Bach's *St. Matthew* Passion, Brahms's *German Requiem*, Dvořák's *Stabat Mater*, Fauré's *Requiem*, Mahler's Symphony No. 8, and Tchaikovsky's *Eugene Onegin*. He has also appeared with the Boston Symphony Chamber Players.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten, and he was invited by Britten to perform the title role in that composer's television opera, *Owen Wingrave*, broadcast throughout Great Britain, most of Western Europe, and the United States in 1971. His recordings for Philips, Decca, Deutsche Grammophon, EMI/Angel, and RCA Red Seal include an acclaimed collection of English ballads, "Give Me a Ticket to Heaven," as well as performances of Haydn's *Orlando Paladino*, Walton's *Belshazzar's Feast*, and Beethoven's Symphony No. 9. In addition, Mr. Luxon collaborates on a regular basis with the internationally-renowned American folk and jazz musician Bill Crofut. "Two Gentlemen Folk," a one-hour special television program on this duo, was produced by WGBH-TV in Boston and broadcast throughout the United States on PBS. Benjamin Luxon's most recent appearance with the Boston Symphony Orchestra was at Tanglewood last August when he appeared as Jesus in a staged production of Bach's *St. Matthew* Passion.

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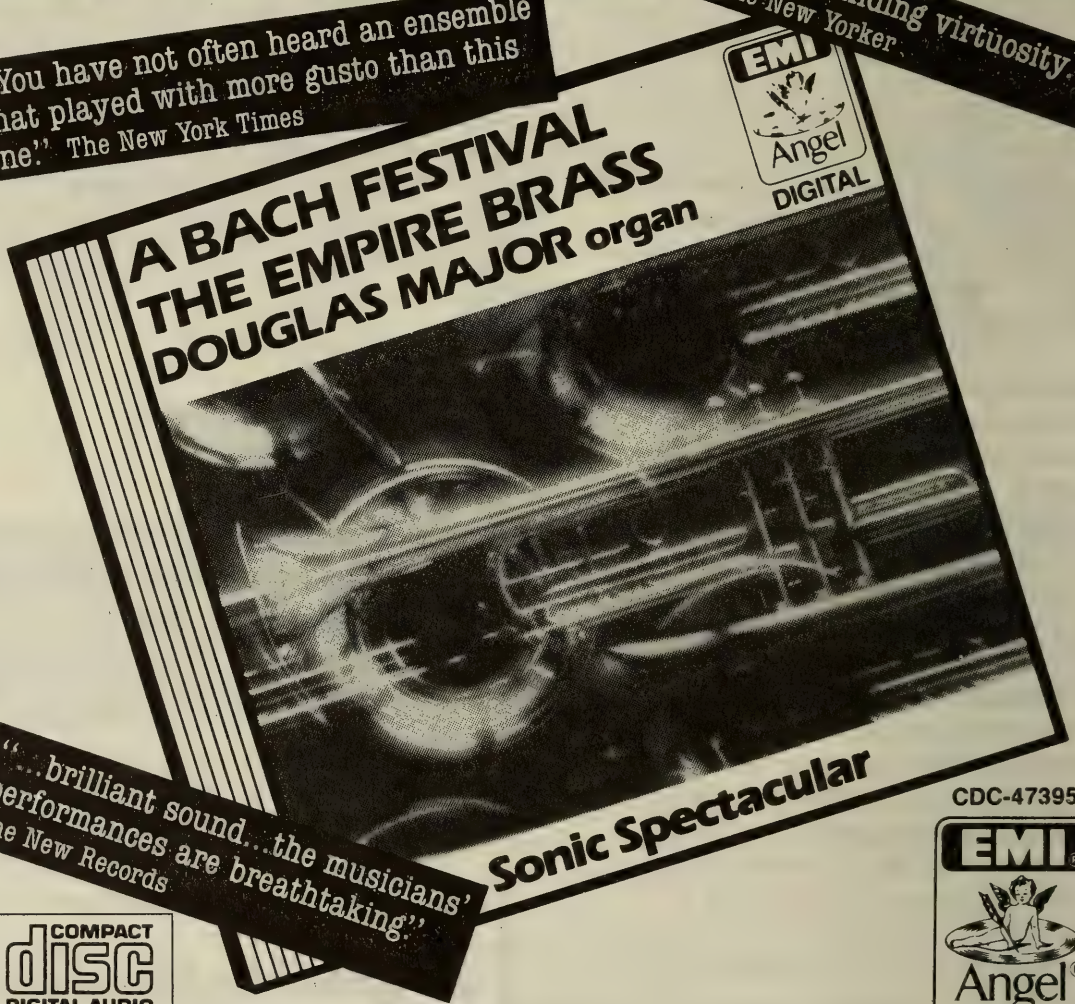
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Frederick Moyer



A native of Wayland, Massachusetts, Frederick Moyer began piano studies with his mother at the age of seven and attended the Curtis Institute and Indiana University. His teachers have included Theodore Lettvin, Eleanor Sokoloff, Menahem Pressler, and Leon Fleisher. Mr. Moyer has appeared with such ensembles as the Philadelphia Orchestra, the Minnesota Orchestra, the Milwaukee, Dallas, and Houston symphony orchestras, the Buffalo Philharmonic, Hong Kong Philharmonic, the Opera Orchestra of Genoa, and the Boston Pops. Since 1978, he has toured throughout the United States and Asia, to Australia and Greece. The recipient of numerous awards, Mr. Moyer made his acclaimed Carnegie Recital Hall debut in May 1982 and was invited to participate in the 1982 and 1983 Marlboro Music Festivals. Through a National Endowment for the Arts Solo Recitalists Fellowship, he presented a recital in September 1985 at New York's Merkin Hall featuring the world premiere of George Walker's Piano Sonata No. 4. Appointed an Affiliated Artist in the Xerox Pianists Program, Frederick Moyer will perform in residency with the Sacramento, Marin, and Greater Bridgeport Symphony Orchestras, and the Buffalo Philharmonic. He made his debut appearance with the Boston Symphony Orchestra under Sir Colin Davis in April 1984 in a performance of Frank Martin's *Petite Symphonie concertante* for harp, harpsichord, piano, and two string orchestras.

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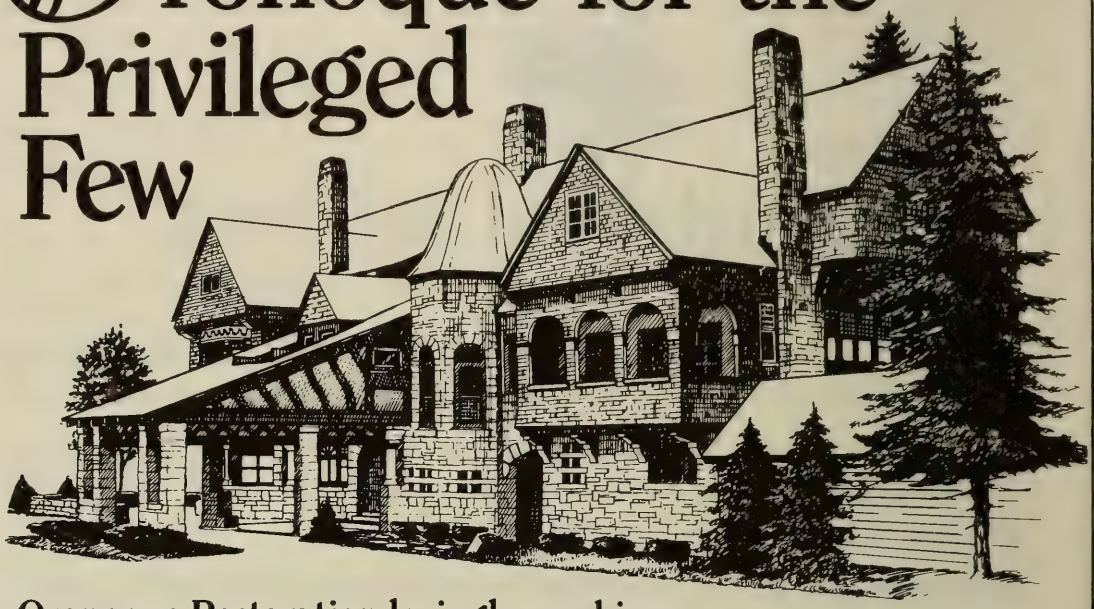
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Friday, 1 August at 7

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HAROLD WRIGHT, clarinet
JULES ESKIN, cello
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ALL-WEBER PROGRAM
Commemorating the 200th anniversary of the composer's birth

Grand Duo Concertant for clarinet and piano, Opus 48
- Allegro con fuoco
- Andante con moto
- Rondo. Allegro

Trio in G minor for flute, cello, and piano, Opus 63
- Allegro moderato
- Scherzo: Allegro vivace
- *Schäfers Klage*: Andante espressivo
- Finale: Allegro

Tonight's Weekend Prelude is partially underwritten by the generosity of Jane Fitzpatrick and the Red Lion Inn, Stockbridge.

Baldwin piano

Notes

Weber arrived in Munich on 18 June 1815—the day of Waterloo. The city became virtually an improvised carnival when the news arrived that Napoleon had been defeated. Weber himself was heartbroken at separation—and an apparently complete break on the lady's part—from his sweetheart Caroline Brandt, but after expressing his sorrows in emotional and dramatic letters (the style of which surely owes something to Goethe's suicidal Werther), he worked on getting performances of his music. In this he was successful, partly owing to the festive atmosphere in Munich, and he even obtained a concert before the king and queen of Bavaria at Nymphenburg Palace. At one very successful public concert, he performed two movements of a "Duo for piano and clarinet." This was surely part of the Grand Duo Concertant, which was completed by the addition of a first movement in November 1816. (Weber customarily composed the first movement last, a lingering indication of his feeling of discomfort when confronting sonata form, the normal and expected arrangement of a first movement.)

The Grand Duo Concertant, Opus 48, is not a clarinet sonata—Weber carefully avoided using that word—despite its three-movement layout. It is a twofold showpiece, designed to exploit the particular character of both instruments in combination with uncanny insight. Weber was himself a remarkable virtuoso of the keyboard, and after Mozart, he is the most important exponent (as composer) of the clarinet, thanks to the talents of an admired virtuoso, Heinrich Bärmann, to whom he dedicated many of his clarinet works and who became a close friend.

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For the Duo, Weber invented thematic ideas that were suitable for both instruments but took on a special individual character when played by both simultaneously. The opening Allegro con fuoco is, naturally, full of virtuosic ardor and brilliant invention. The Andante con moto is more songful, and it looks as if the clarinet is ready to claim the role of principal to itself. But the piano, too, erupts in a dramatic outburst, then, mollified, rejoins the clarinet in more compatible interplay. The final rondo is particularly brilliant, with inventive sharing of the virtuosic material between the two actors of this colorful musical drama, which only briefly threatens to become ominous. For the most part it remains cheerful, whimsical, skittish, and entertaining.

Weber composed at least three movements of his Trio for flute, cello, and piano in the summer of 1819, completing the whole work on 25 July. The third movement (which bears the title "Shepherd's lament") was almost certainly composed four years earlier in Prague, where Weber was well acquainted with a certain amateur cellist named Dr. Jungh, to whom he dedicated the Trio. Weber made the Trio into a full-blown chamber work by adding three substantial movement in 1819.

The Allegro moderato opening is among Weber's most successful ventures in sonata form, especially in its successful combination of romantic expression with classical architecture. The scherzo is in G minor and G major with gruff explosions mediated by a captivating waltz that would not have been at all out of place in Weber's *Invitation to the Dance*, completed just three days after he finished the Trio. The slow movement is an affecting treatment of a wistful melody (the "Shepherd's lament") that may be original with Weber, though it has also been connected with several traditional German songs. Its treatment is far more expressive and passionate than one is likely to expect upon first hearing. This poignant movement is followed by a finale positively overflowing with material—at least five distinct fiery thematic ideas in the piano's opening dozen measures. All are strongly characterized individually, and each emphasizes the minor mode. The flute comes in soon after, with a consoling broader melody in the major. (It is worth noting that one of the piano figures—consisting of a rhythmic trill and an upward octave leap for the last beat of the bar—was to appear in almost identical form to characterize the villainous Casper in *Der Freischütz*; Weber was to compose Caspar's sarcastic aria *"Hier im ird'schen Jammertal"* just four months later.) The two "characters"—the gruff piano and the consoling flute—carry out their debate in an elaborately contrapuntal manner. This Trio is quite possibly Weber's finest work of chamber music; fittingly it came just as he was also on the brink of completing the opera that was to be the first of his greatest accomplishments.

—Steven Ledbetter

The Boston Symphony Orchestra celebrates the 200th anniversary of Carl Maria von Weber's birth with a complete performance tomorrow night of his opera *Oberon* in the Shed at Tanglewood. Seiji Ozawa conducts the Boston Symphony Orchestra and a cast featuring soprano Elizabeth Connell, mezzo-soprano La Verne Williams, tenors Paul Frey and Philip Langridge, and baritone Benjamin Luxon. Tickets are available at the Tanglewood box office.

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Please note that the Praetorius and Byrd selections being performed by the Members of the Boston Symphony Orchestra on tonight's concert will be conducted by BSO Assistant Conductor Carl St. Clair.

Carl St. Clair



Carl St. Clair was named one of two newly appointed assistant conductors of the Boston Symphony Orchestra in January 1986. He is also music director and conductor of the Ann Arbor Symphony Orchestra, conductor of the University of Michigan Philharmonia Orchestra, and music director and conductor of the Contemporary Directions Ensemble. He was a Conducting Fellow last summer at the Tanglewood Music Center, where he worked with Seiji Ozawa, Leonard Bernstein, Gustav Meier, André Previn, and Kurt Masur. From 1981 to 1985 he was music and artistic director of the University of Michigan Sinfonietta and music director of the Interlochen Festival Orchestra. He has also been a guest conductor of numerous American orchestras. Mr. St. Clair began his musical studies in his native Texas with lessons in piano and trumpet. A National Federation of Music Clubs award winner, he received a Bachelor of Music Education degree with honors from the University of Texas at Austin, where, continuing his studies, he went on to receive his Master of Music degree in orchestral and opera conducting in 1976. That year he was appointed Conductor of the Symphony Orchestra and Opera Workshop, Instructor of Trumpet, and Director of Bands at Southern Illinois University at Edwardsville, which position he held until joining the University of Michigan faculty in 1978. He has numerous American and world premiere performances to his credit, and he has conducted ballet, opera, and film scores, in addition to his wide-ranging orchestral repertory.

PRAETORIUS (arr. Peter Reeve)	A Terpsichorean Suite
BYRD	The Earl of Oxford's March MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA
BACH	"Sleepers, Awake" (Cantata 140) "My Spirit be Joyful" (Cantata 146) "A Mighty Fortress is Our God" (Cantata 80) EMPIRE BRASS, with Douglas Major, organ

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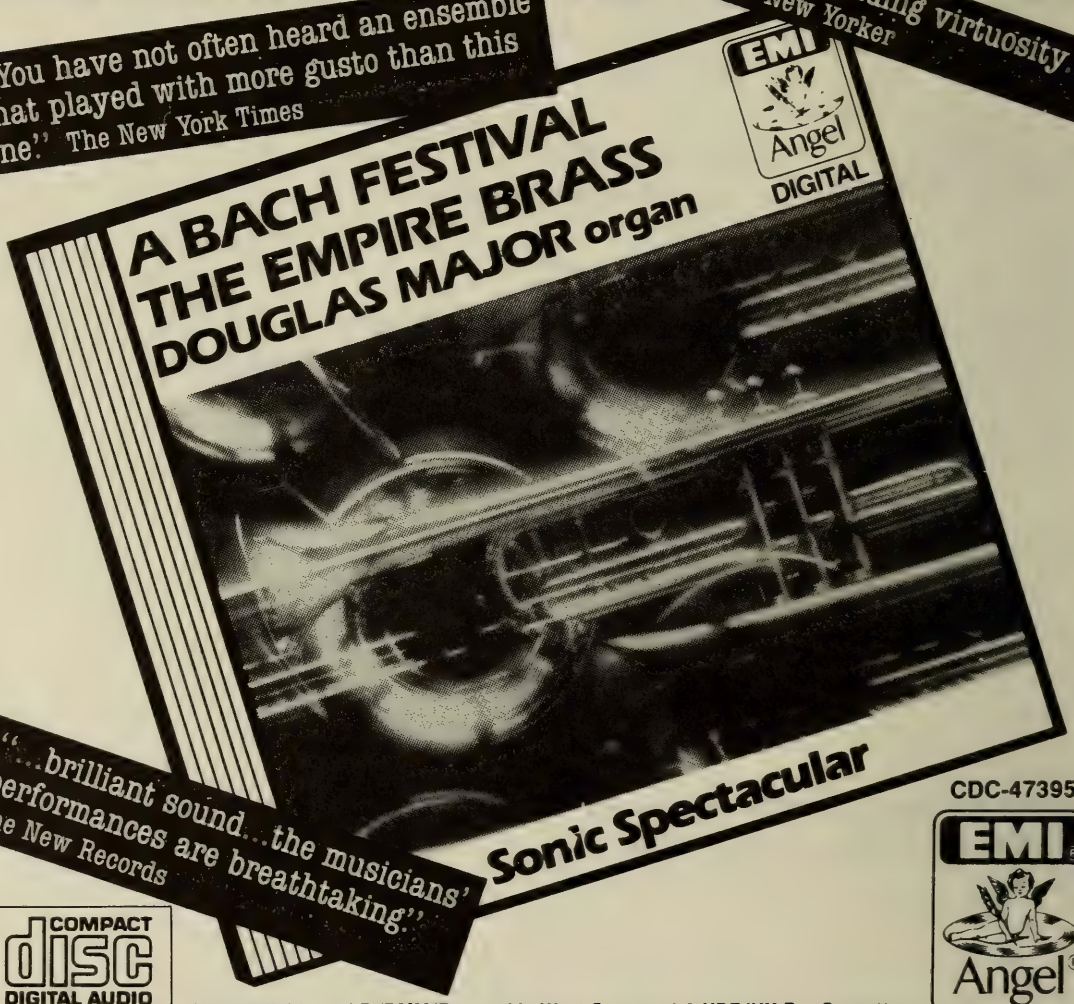
BACH (arr. Frederic Mills)	Toccata and Fugue in D minor CANADIAN BRASS
SHOSTAKOVICH (arr. Bergler)	Concertino MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA CANADIAN BRASS
arr. LUTHER HENDERSON	Dixieland Suite CANADIAN BRASS
GRIEG	Funeral March
STRAUSS	Vienna Philharmonic Fanfare MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA CANADIAN BRASS EMPIRE BRASS SEIJI OZAWA, conductor

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Notes

The brass instruments—trumpet, horn, trombone, tuba, and some of their cousins—have been outdoor instruments from time immemorial, partly because of the carrying power of the sounds they produce, and partly because they are less vulnerable to the rigors of the weather than their more delicate counterparts in the orchestra, the woodwinds and strings. For centuries these instruments (or their ancestors, which were often not made of brass at all, but of animal horns, wood, or other materials) have had specific functions entirely separate from the standard ensembles of "elevated" music-making. In the Middle Ages, the principal distinction between musical instruments was not whether they were strings, woodwinds, brass, or percussion, as we classify instruments today, but whether they were "*haut*" ("high") or "*bas*" ("low")—and those adjectives referred to volume rather than pitch. The "low" instruments—the quiet ones—were employed in chamber music indoors and could combine in larger ensembles that were the forerunner of the modern orchestra.

The brass instruments, on the other hand, were all "high" instruments. They remained out-of-doors and served their specific non-musical or quasi-musical functions. The horn was traditionally employed for calls in the hunt. The trumpet was also used for signals, especially in military engagements, where its sound might carry above the noise of battle farther than any other. The trombone (or, rather, its ancestor, the sackbut) was often used in processions, lending an air of dignity especially to religious processions.

All of these instruments eventually entered the orchestra, mostly by way of the opera house, where they were first used for dramatic effect, to suggest hunting scenes (horns) or military fanfares (trumpets) or somber rites, whether religious or anti-religious (by an ironic twist of fate, the trombone became associated in the opera both with church scenes and with scenes in the underworld!). By the end of the eighteenth century, trumpets and horns were regular members of the symphony orchestra as well; Beethoven introduced the trombones to the symphony in the last movement of the Fifth. The tuba was an invention of the nineteenth century; Berlioz was the first

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composer to introduce it to the orchestra. It has since replaced the older, now-obsolete ophicleide.

Since the middle of the nineteenth century, then, the brass instruments have been fully domesticated as more or less well-behaved members of the symphony orchestra. But they still like to get together on their own from time to time to do what they do best: produce a glorious mass of golden and silver tones in music either written for them in the first place, or adapted for them because it is of a character especially suited to the brass.

Fanfares are among the oldest kinds of music that seem specifically suited to the brass instruments. At bottom, a fanfare is a kind of signal, whether of admonition or celebration. Since we no longer carry trumpets or bugles into battle (radios provide a far better means of military communication), the fanfare has become almost entirely a festive genre to celebrate a happy event of some kind. And fanfares have grown from a simple call by a single trumpet to elaborate movements or whole works featuring the entire panoply of brass instruments. Two such works begin and end the present program.

Most of the remaining brass repertory—aside from compositions specifically designed for military band—consists of works arranged for the ensemble from other media. The *canzoni* of the late sixteenth-century Venetian composers named Gabrieli (the uncle Andrea and nephew Giovanni) rarely specify the instruments for which they were intended, but the brasses are entirely suited to them. The dances arranged by Michael Praetorius in his enormous anthology *Terpsichore* (161?) are equally playable by the brass instruments. J.S. Bach's musical creations are so sturdy that they work their effect regardless of instrumental dress, so he has become a favorite for brass transcription. In the twentieth century, new musical approaches have also lent themselves especially to the brass instruments—particularly the various varieties of jazz, such as the Dixieland style, in which the trumpet, the trombone, and (to a lesser degree) horn and tuba have played a vigorous role.

The witty British clergyman and writer Sydney Smith (1777-1845) once described his idea of heaven as "eating *pâtés de foie gras* to the sound of trumpets." For those who agree with him, that surely makes a "Brass Spectacular" at Tanglewood about as close to heaven as we can hope to get on earth.

—Steven Ledbetter

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NEEME JÄRVI conducting

PÄRT — Collage on the Theme B-A-C-H
- Toccata
- Sarabande
- Ricercar

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58
- Allegro moderato
- Andante con moto
- Rondo: Vivace

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BIZET — Symphony in C
- Allegro vivo
- Adagio
- Allegro vivace
- Allegro vivace

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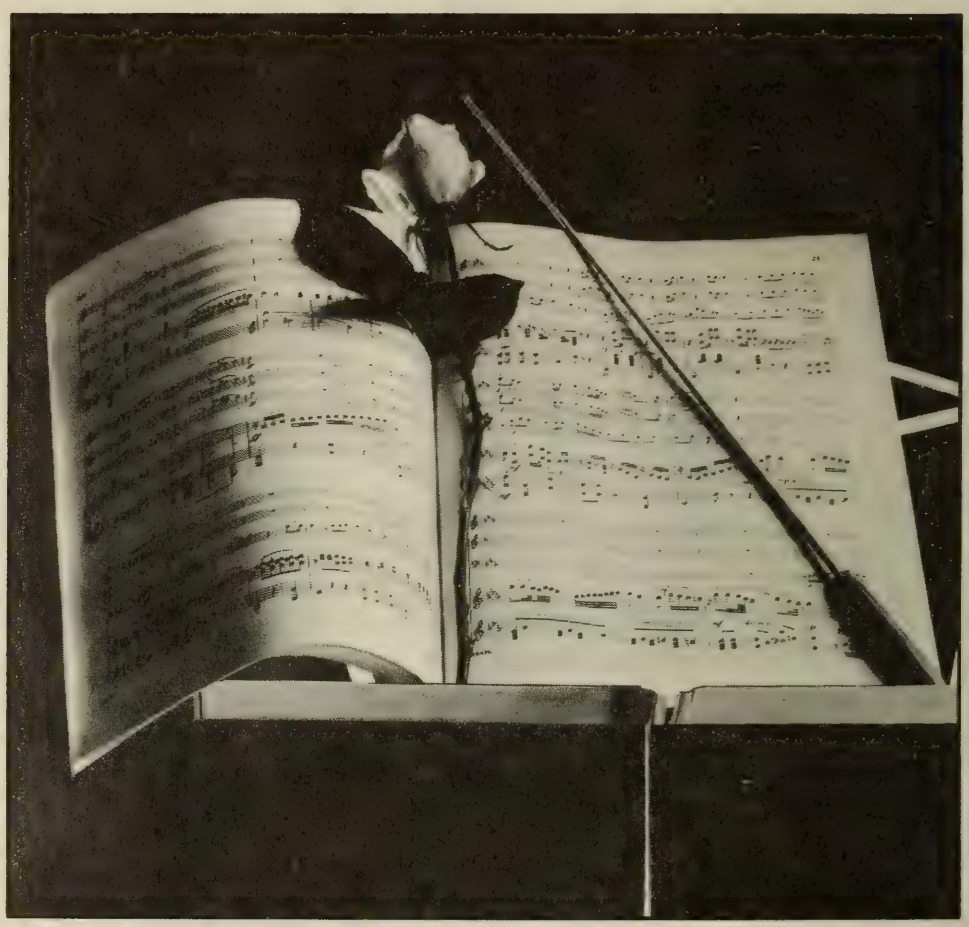
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NOTES

Arvo Pärt
Collage on the Theme B-A-C-H

Arvo Pärt was born in Paide, Estonia, on 11 September 1935 and now lives in Berlin. Collage on the Theme B-A-C-H *was composed in 1964. This is the first performance by the Boston Symphony Orchestra of any of Pärt's music. The score calls for string orchestra in the first and last movements and adds one oboe, harpsichord, and piano for the central movement. The oboist at this performance is Ralph Gomberg; the keyboard player is Jerome Rosen.*

The little country of Estonia, on the Baltic Sea, has suffered an unhappy national history in our century. After centuries of foreign domination from Denmark, Germany, Poland, Sweden, and Russia at various times, a burgeoning nationalist movement in the nineteenth century culminated in the establishment of the Republic of Estonia at the end of World War I. But the republic was short-lived; the Nazi-Soviet pact of 1939 placed the Baltic countries under Russian control, and complete Soviet occupation occurred in June 1940. Since that time, Estonia has been a constituent member of the U.S.S.R. But thousands of Estonians emigrated during the war and after, principally to the United States and Canada, as well as to Sweden and elsewhere. Many of the emigrés have been creative artists who keep their culture alive in self-exile. One of the most distinguished of these was the late Eduard Tubin, a prolific symphonist who lived in Sweden for the last forty years of his life.

Another more recent emigré now making a considerable splash in the west is Arvo Pärt, who was born in Estonia during the last years of the Republic. He was educated at the conservatory in Tallinn, graduating in 1963. Already at that time he had been working for some years as a sound director for Estonian radio. His early work showed the expected influence of Prokofiev and Shostakovich, but he broadened his stylistic range and scope with two award-winning large-scale works composed while still in conservatory: the children's cantata *Meie aed* ("Our Garden") and the oratorio *Maailma samm* ("Stride of the world"). He has composed widely in orchestral, vocal, and chamber forms, employing strict serial writing and rhythmic organization in some of his works, as well as collage effects and even (in the Third Symphony of 1971) a revival of old polyphonic forms and ideas from Gregorian chant. His *Collage on the Theme B-A-C-H* is a relatively early work, employing some of the rhythmic devices to be found in recent music that bear the banner of minimalist.

The letters B-A-C-H (which in German notation stand for the pitches B-flat, A, C, and B-natural) form a compact musical motif that has been used by many composers over the centuries, often in explicit homage to J.S. Bach, who first employed it in the unfinished final movement of his *Art of Fugue*. No doubt because of the context in which it appeared, later composers have tended to take the motif as a challenge to their contrapuntal skill and have woven it into elaborate fugal structures. Romantic composers loved it for its tonal ambiguity, which fit right in with the development of chromatic harmonies in that century. Among the composers who made use of the little fragment are Schumann, Liszt, Reger, Busoni, Rimsky-Korsakov, and d'Indy. Schoenberg makes it a secondary motif in his Variations for Orchestra, and it appears in the works of many other twelve-tone or serial composers (into whose works it fits particularly easily because the motif contains no pitch repetitions).

Pärt's work contains three movements, all with characteristic Baroque titles: Toccata, Sarabande, and Ricercar. The Toccata begins with a single reiterated B-flat (the first

note of the motto) in the violins. Gradually the various stringed instruments expand outward on the notes of the B-flat triad to establish an aural space of five octaves between the top and bottom notes. Then the motif proper appears very quietly overlapping from one group to another: B-flat (violas), A (cellos), C (first violins), B-natural (second violins). This is the beginning of a sequence of overlapping entries, each instrumental family playing only a single pitch at each entry, repeating it in eighth- or sixteenth-notes, and overlapping with the entries of the others. The motto B-A-C-H is the beginning of what is almost a tone-row, but it contains only ten pitches (not all twelve); it recurs every three measures as the entrances become progressively louder and the texture denser.

After the strings have built to a thick *sforzando* chord, the first violins begin a new pattern in which the pitches are presented, three at a time, in short staccato chords. Each new attack by a section introduces three more pitches. Since the pattern is constructed of ten pitches all told, this cycle naturally overlaps itself with every fourth entry. Again the dynamics build gradually to fortissimo with a sudden (and surprising) chord of C minor barely tinged with C major. This sunlight is followed by a dense chord containing all twelve notes of the chromatic scale, marking the midpoint of the movement, from which the sequence of pitch entries now returns as at the beginning, but moving backwards, as if in a mirror. The Toccata gradually dies away on a hushed B minor chord in the cellos and basses.

The second movement, Sarabande, does not make the same explicit use of the B-A-C-H motto; its function is lyric contrast after the hammering repeated notes of the first movement. The *sarabande* was a slow, stately French dance in triple time; when composed in an abstract instrumental work (as opposed to a composition especially intended for dancing), the slow tempo encouraged particularly elaborate flights of



melodic ornamentation, as the oboe shows in this movement. The harmonies are related to, but more intense than, those characteristic of Bach's day. When the piano enters it plays the Sarabande theme in octaves, but with the densest possible harmonization, since the performer is instructed to play all of the notes between the octave melody pitches as well. The harpsichord, on the other hand, has chordal harmonization that firmly suggests the Baroque era.

The last movement is called Ricercar, a term used in Bach's day for an old-fashioned kind of fugal form, one that was largely formal and abstract. This ricercar is built on the B-A-C-H motto and continues with the sequence of pitches used as the basis of the opening movement. It culminates in a rather surprising arrival in D major, the conclusion interrupted only by two repeated statements of the notes B-A-C-H presented in a single intensely dissonant four-note chord before resolving to a spacious and sonorous chord of D to bring the work to a close.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 4 in G, Opus 58

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. The Fourth Piano Concerto was composed in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on 27 March). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz, and the public premiere took place in Vienna on 22 December 1808 with the composer as soloist. In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806, Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets, Opus 59. By the end of 1806, he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!

The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This re-

sponse is quiet but startling, because it seems to come in the entirely unexpected key of B major, though that turns out simply to be a momentarily bright harmonization of the first melody note. Beethoven's original intention had been to have the orchestra answer, conventionally, in G, though the B major did occur as a passing harmony during the orchestra's first phrase. His afterthought, reharmonizing the orchestra's phrase, produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to expect a fortissimo orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiqui-



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tous rhythmic pattern of the three eighth-note pickup and a downbeat which this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's fortissimo restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. It was no less a personage than Franz Liszt who interpreted the movement as Orpheus calming the Furies of the underworld. The image is more appropriate than most such explanations. Certainly the orchestral strings, with their perpetual unison and sharp staccati throughout (until the last few bars), avoid any feeling of softness or even humanity, while the piano urges and pleads with increasing urgency, finally overcoming the opposition of the strings sufficiently to end their hard unison, persuading them to melt into harmony. (Liszt no doubt came upon the image of Orpheus from Gluck's very similar musical treatment of the scene with the Furies in his *Orfeo*; there is, however, no evidence that Beethoven actually had this scene in mind when writing the concerto.)

The second movement ended in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation, not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

—S.L.

Georges Bizet
Symphony in C

Georges Alexandre César Léopold Bizet was born in Paris on 25 October 1838 and died in Bougival, near Paris, on 3 June 1875. He began the Symphony in C on 29 October 1855 and completed it before the end of November, but the work remained unpublished and quite unknown until sixty years after the composer's death, when the attention of Felix Weingartner was drawn to the manuscript in the Paris Conservatoire. Weingartner conducted the first performance in Basel, Switzerland, on 26 February 1935. The symphony is scored for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

When Georges Bizet died, some months before his thirty-eighth birthday, he became the object of widely diverse opinions on the part of French writers on music. One group waxed indignant at the way Bizet had been treated in his lifetime; an opposing group did so because his reputation had grown so after his death. His scores were treated cavalierly (the composer's widow never seemed to understand that they were of any importance), and scarcely a single one of his major works was published or performed in anything like the version the composer himself had written. Even the most popular work of all, *Carmen*, was not exempt from these difficulties; if anything, *Carmen* suffered more than most of Bizet's work, which simply fell into benign neglect. When Jean Chantavoine, a scholar who was seriously interested in Bizet's work, attempted in 1933 to interest a French conductor or publisher in the newly-discovered symphony of the young Bizet, his pleas fell on deaf ears; no one would so much as look at the manuscript.

Given the place *Carmen* holds in our affections, all this seems quite incredible. Normally the composer of a work that has become such a long-standing worldwide favorite would be subjected to intense scholarly scrutiny; his every musical trifle would be ferreted out, performed, and published. Yet none of this happened to Bizet. And even though he was admitted to the Conservatoire at the age of ten, winning the first of many prizes only six months later, the most acid of Bizet's critics, Henry Gauthier-Villars, attempted to prove that the young man was not in any sense a prodigy but simply had managed to absorb a certain amount of textbook learning. The facts, how-



ever, simply do not bear out that view. After winning the prize in solfeggio early on, Bizet began studying counterpoint and fugue with Pierre Zimmermann, a respected senior figure, and the much younger Charles Gounod. He won second prize in piano the first year he attempted it (at age fourteen), and the following year shared first prize. At the age of sixteen he won second prizes in organ and fugue, and the following year took first prizes in both. In 1853 he began to study composition with Jacques Halévy, who immediately declared him ready—at age fifteen!—to enter the competition for the Prix de Rome (though Bizet decided, perhaps wisely, to wait a few years, fearing that his extreme youth would prejudice the judges). He wrote a number of piano works during that time, an orchestral overture, and some vocal numbers (possibly practice pieces for the cantata required in the Prix de Rome competition). He may even have had some early theatrical experience: in late September 1855, Halévy recommended him to the director of the Opéra-Comique (for which, twenty years later, he was to write *Carmen*) as a "young composer, pianist, and accompanist."

A great deal of experience, then, for a young man just turned seventeen. But nothing could prepare us for the extraordinary outburst of music that came just four days after his seventeenth birthday, when he began the Symphony in C, a work of such early-rising genius that we can only call up the names of Mozart, Schubert, and Mendelssohn to find a comparison at the same age. It is a work that instantly lays to rest any lingering complaints that Bizet was not precociously gifted. The symphony was in part inspired by Gounod, who had arranged for a job that would allow the young man to earn some money by preparing piano transcriptions of many of Gounod's works; among these was Gounod's First Symphony, which Bizet arranged for piano duet only a few months before writing his own symphony. In fact, so many procedures of the Gounod symphony recur in Bizet, that he has clearly chosen to use his quondam teacher's work as a technical means of learning symphonic composition, to such an extent perhaps that he did not even consider the work to be "original," which might explain why he never sought performance or publication. Still, as Winton Dean comments, the young Gounod "was a much better model for Bizet than the later Gounod; even so his pupil already surpasses him in vitality and concentration."

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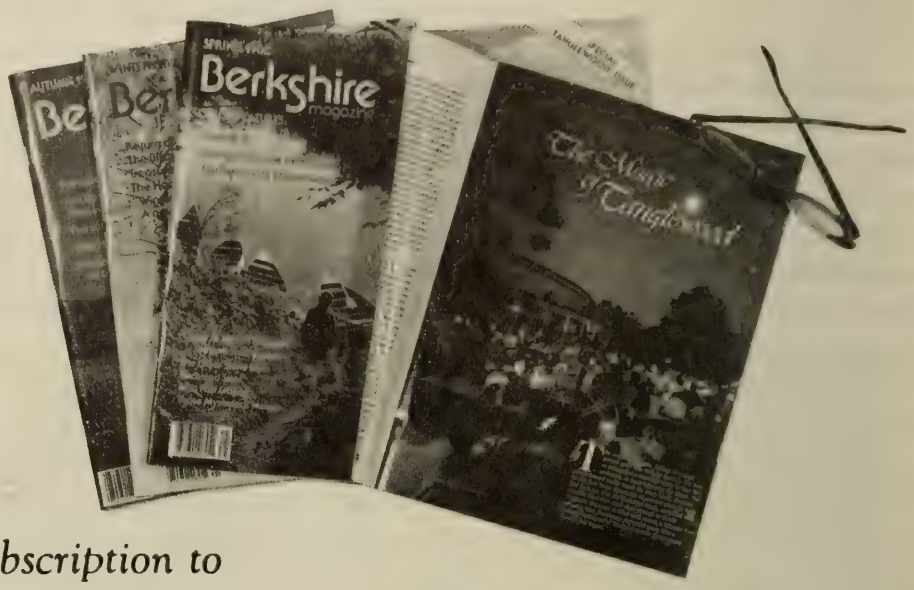
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unexpected surprises of phrasing, mark the hand of one who is more than a mere imitator. The slow movement introduces in the woodwinds a little rhythmic figure that we'll hear much more of. This works around to the main key and yields to an oboe solo blossoming with exotic little decorative turns. A soaring secondary melody in the violins builds to a fortissimo climax and dies away in a fugue—an academic gesture at this point, though its conclusion neatly ties together a number of thematic strands. The wonderful Allegro vivace of the third movement is the most finished and mature movement in the symphony, abundantly exuberant in expression. The risk Bizet runs in using the main part of the scherzo theme in the Trio as well is that of exhausting the listener with not enough evident variety of material, but he brings it off with great verve. The last movement, another Allegro vivace, rushes along with a perpetual-motion theme followed by the marchlike rhythmic figures of the transition. The secondary theme begins sounding like the most whistleable tune in the symphony, but its continuation is deceptive in its harmonic ingenuity, and in that respect it is pure Bizet.

It is astonishing that after turning out so masterful a symphony, however much it may have derived from the study of another composer's work, Bizet should not have written another. It was not for want of trying. He turned out this first symphony in a month, and then spent eleven years, on and off, trying to write another, which became his suite *Roma* (he called it "my symphony" for years, but finally realized that it was just not symphonic). And he began and abandoned two symphonies during his years as the Prix de Rome winner. Finally Bizet realized—and confessed as much to Saint-Saëns in his later years—that he simply required the theater and theatrical situations to fire his inspiration. But in the meantime he had produced the one delightful symphony that—even if only privately—marked his coming of age as a composer.

—S.L.



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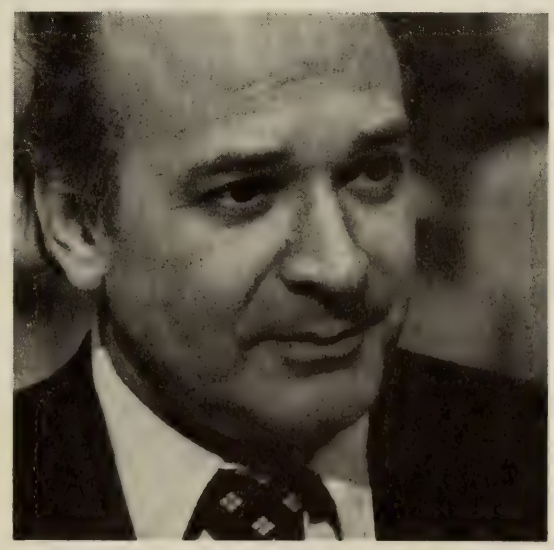
Doriot Anthony Dwyer



Principal flutist Doriot Anthony Dwyer joined the Boston Symphony Orchestra in 1952 as its first female first-desk player after successfully auditioning for then music director Charles Munch. At the same time she became the first woman ever permanently appointed to a principal chair of a major United States orchestra. Ms. Dwyer studied with her mother, with Ernest Leigl, then principal flute of the Chicago Symphony, and, later, with Georges Barrère, William Kincaid, and Joseph Mariano at the Eastman School. Before coming to Boston she was a member of the National Symphony and the Los Angeles Philharmonic. An important career breakthrough came when Bruno Walter chose her as principal flute for the Hollywood Bowl Orchestra. Ms. Dwyer was also a frequent performer in the well-known Los Angeles chamber-music series "Evenings on the Roof," now called "Monday Evening Concerts."

Born in Illinois, and a relative of Susan B. Anthony, Ms. Dwyer has taught at Pomona College and at the New England Conservatory of Music. She is currently an adjunct professor of music at Boston University, a member of the Tanglewood Music Center faculty, and a member of the Boston Symphony Chamber Players. Ms. Dwyer has appeared as soloist with the Boston Symphony and other orchestras in this country and abroad. She has given a televised recital and master class on the RTE (Radio Telefis Eirann) in Dublin, Ireland. Ms. Dwyer has received honorary doctorates from Harvard University and Simmons College, and in October 1982 she celebrated the thirtieth anniversary of her appointment as BSO principal with recitals at Alice Tully Hall in New York and Sanders Theatre in Cambridge, Massachusetts. In 1975 she received a Sanford Fellowship from the Yale School of Music, the first time this honorary degree was given to an orchestral artist rather than to an exclusively solo instrumentalist, conductor, or composer.

Harold Wright



Harold Wright has been principal clarinet player of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the National Symphony Orchestra in Washington, D.C. Mr. Wright was a Casals Festival participant for seven

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years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and "Music From Marlboro," and he has performed with all of this country's leading string quartets. His many recordings include sonatas by Brahms, Copland's Sextet, Mozart's Clarinet Quintet, Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin, and the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony. Mr. Wright teaches at Boston University and at the Tanglewood Music Center, and he is a member of the Boston Symphony Chamber Players.

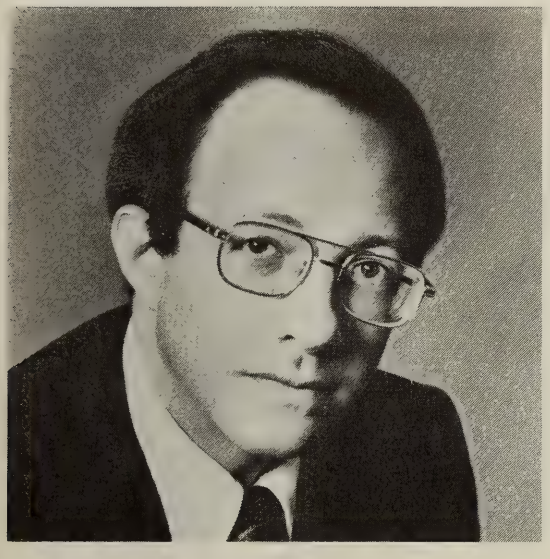
Jules Eskin



Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Sym-

phony Chamber Players and is on the faculties of the Tanglewood Music Center and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has also been heard in solo and chamber music recital in Symphony Hall and at Tanglewood.

Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned by and for him. His concert appearances throughout the United States, Europe, Asia, New Zealand, and Australia, as well as his many recordings, have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center.
Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

In August 1985, Mr. Kalish was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught there since 1968 and became Head of Chamber Music and Keyboard Activities there in 1982. He is also Professor of Piano at the State University of New York at Stony Brook. Mr. Kalish gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works; he may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. In addition to his many appearances with the Boston Symphony Chamber Players in Boston and at Tanglewood, Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, Elliott Carter, Mozart, and J.S. Bach.

Canadian Brass



With a reputation for exploring the uncharted areas of music for brass, the members of Canadian Brass (Frederic Mills and Ronald Romm, trumpets; David Ohanian, horn; Eugene Watts, trombone; and Charles Daellenbach, tuba) are unabashed transcribers of music from all eras. Formed in 1970, the ensemble has been heard in concerts across Canada and the United States, as well as in Europe, China, Japan, Saudi Arabia, and the Soviet Union. The first Western musical ensemble to cross the Chinese border, they toured China in 1977 as part of a cultural exchange program arranged by Prime Minister Trudeau. With a repertoire that ranges from works of classical composers to ragtime selections of Jelly Roll Morton and Scott Joplin to contemporary works by Lukas Foss, John Beckwith, Michael Colgrass, and Peter Schickele, the ensemble reaches a wide audience. For their current label, CBS records, the Canadian Brass have recorded several albums, including *Brass in Berlin* with the Berlin Philharmonic Brass and *Canadian Brass Live*, their latest release. Their eight recordings on RCA range from *The Canadian Brass Plays Great Baroque Music* to *The Village Band*. Television appearances have included "Camera III," the "Today" Show, "Sesame Street," the Bravo cable network, the "Tonight" Show with Johnny Carson, and "Evening at Pops" on PBS with John Williams and the Boston Pops.

The Canadian Brass have been featured with most of the major orchestras, including the Detroit, Indianapolis, Milwaukee, Denver, Baltimore, Pittsburgh, and National Symphony orchestras, the Minnesota Orchestra, the New York Pops with Skitch Henderson, the Philadelphia Pops with Peter Nero, and the Boston Pops with John Williams. Appearances in major music festivals include Meadow Brook, Caramoor, Mostly Mozart, Interlochen, and Chautauqua. Their busy concert schedule includes over one hundred performances in the United States alone. During the opening of *Universiade*, the World University Games, the ensemble appeared with their 24-karat gold-plated matched instruments before a crowd of 60,000, including Prince Charles and Princess Diana. Last summer the ensemble toured Japan, Germany, and England, a trip they repeat this season. Highlights of the group's 1985-86 season included a television special filmed in Atlanta, Georgia, four specials at Carnegie Hall, a Royal Viking Lines cruise

engagement, and performances in Australia and Singapore.

Frederic Mills was principal trumpet under Stokowski in the Houston and American Symphony orchestras, at the Marlboro Festival, and of the Casals Festival Orchestra, where he performed with the late Pablo Casals. One of Canada's finest trumpet soloists, **Ronald Romm** has performed with the Los Angeles Philharmonic and the New York City Opera Orchestra. A member of the Boston Symphony Orchestra and Boston Pops from 1970 to 1981, and a founding member of the Empire Brass, **David Ohanian** has just become the newest member of the Canadian Brass. A graduate of the School of Fine Arts at Fontainebleau Academy in France and the New England Conservatory, he has performed with the American National Opera Company, at the Newport Jazz Festival with Barbra Streisand, and with Henry Mancini. **Eugene Watts** was principal trombonist of the Toronto Symphony and performed with a number of symphony orchestras in the United States. A former faculty member of the University of Toronto, **Charles Daellenbach** holds a doctorate in music from the Eastman School.

Empire Brass



The Empire Brass (Rolf Smedvig and Timothy Morrison, trumpets; Martin Hackleman, horn; Scott A. Hartman, trombone; and Samuel Pilafian, tuba) has a repertoire of more than three hundred works ranging from the Baroque to the contemporary and attracts audiences as diverse as the music it plays. The first brass ensemble to win the prestigious Naumburg Chamber Music Award, and winner of the Harvard Music Association Award, the Empire Brass has toured Japan and Europe, giving performances in such cities as Berlin, Paris, Amsterdam, Brussels, Cologne, Oslo, Stuttgart, and Frankfurt. In addition, the Empire Brass has an ongoing commitment to music education, especially the establishment of scholarships, fellowships, clinics, and symposia in the United States and abroad. This season marks the tenth consecutive year that the Empire Brass has been faculty quintet-in-residence at Boston University. In addition, the quintet leads the Empire Brass Symposium at Boston University's Tanglewood Institute each summer.

The ensemble has recorded over twenty albums to date, beginning with the 1976 CBS release, *The American Brass Band Journal*. Other releases include *Baroque Brass*, *Broadway Brass/Encores*, *Russian Brass*, and *Glory of the Baroque*. Their latest release, currently on *Billboard*'s best-seller chart, is *A Bach Festival for Brass & Organ* with Douglas Major. In the vanguard of new music performance, the Empire Brass has commissioned more than fifty works, from such leading composers as Leonard Bernstein, Peter Maxwell Davies, Earl Kim, Daniel Pinkham, Gunther Schuller, Stanley Silverman, and Ira Taxin. This season, the quintet appears in over 120 concerts in the United States and abroad, including its fourth Japanese tour, giving a series of twenty-two concerts and brass symposia in that country. United States appearances include a return engagement in New York at the Metropolitan Museum's Cloisters, and concert appearances in numerous cities, including Washington, D.C. at the Kennedy Center, Los Angeles, Cincinnati, Indianapolis, Dallas, and Houston. In addition to their two Tanglewood appearances this summer, other engagements include concerts in Pittsburgh and Milwaukee, a third appearance with the Cincinnati Symphony, and their Ravina Festival debut with the Chicago Symphony.

A founding member of the Empire Brass and former principal trumpet of the Boston Symphony Orchestra, **Rolf Smedvig** is music director of the Cambridge Chamber Orchestra, with which he has recorded two albums as conductor and soloist. A native of Seattle, he made his debut with the Seattle Symphony before coming east to attend Boston University. **Timothy Morrison**, a former member of the Boston Symphony and Boston Pops orchestras, has appeared as soloist with the Pacific Symphony, Boston Classical Orchestra, the Orquesta Sinfonica del Estado de Mexico, and the New England Bach Festival orchestra. A native of Portland, Oregon, he has also performed at numerous music festivals, including Tanglewood, Colorado, and Grand Teton. Horn player **Martin Hackleman** is the newest member of the Empire Brass. A member of Canadian Brass from July 1983 until this year, he was a member of the Calgary Philharmonic and first horn of the Vancouver Symphony and the CBC Vancouver Radio Orchestra. A native New Yorker, **Scott A. Hartman** earned his bachelor's and master's degrees at the Eastman School of Music. In addition to appearances with such notable orchestras as the Rochester Philharmonic, the Phoenix Symphony, and the Eastman Philharmonic, he has performed at the Spoleto Festivals in Italy and in Charleston, South Carolina, at the Chautauqua Festival, and at the Heidelberg Opera Festival in Germany. **Samuel Pilafian**, another founding member of the quintet, became the second tuba soloist ever to win the concerto competition at the National Music Camp at Interlochen, Michigan. Winner of fellowships from Dartmouth College and the Tanglewood Music Center, he was principal tuba with the American Ballet Theatre Orchestra, and he has recorded for every major record label and television network in the United States.

Neeme Järvi



Musical director and principal conductor of the Scottish National Orchestra and principal conductor of the Göteborg Orchestra, Neeme Järvi was born in Tallinn, Estonia, in 1937. After graduating from the Tallinn Music School with degrees in percussion and choral conducting, he completed his studies in opera and symphonic conducting at the Leningrad State Conservatory. He made his conducting debut at the age of eighteen with a concert performance of Strauss's *Night in Venice* and made his operatic debut with *Carmen* at the Kirov Theater. In 1963 he became the director of the Estonian Radio and Television Orchestra and also began a thirteen-year tenure as chief conductor at the Tallinn Opera. International acclaim came in 1971 when he won first prize in the Accademia di Santa Cecilia in Rome, leading to invitations to conduct major orchestras not only in eastern Europe, but also in Great Britain, Germany, Sweden, Japan, Mexico, and Canada. In the Soviet Union he became chief conductor and artistic director of the Estonian State Symphony and also conducted the Soviet premiere performances of *Der Rosenkavalier, Porgy and Bess*, and *Il turco in Italia*.

In January 1980, Mr. Järvi and his family emigrated to the United States; the following month he made his American orchestral debut conducting the New York Philharmonic. Since then he has conducted the major orchestras of North America and Europe and for three seasons was principal guest conductor of the City of Birmingham Symphony Orchestra. Equally renowned for his opera conducting, Mr. Järvi made his Metropolitan Opera debut during the 1978-79 season with *Eugene Onegin* and conducted the Met production of *Samson et Dalila* on the 1981 spring tour and in the New York Parks Concerts. He made his debut with the Royal Opera in Stockholm in May 1982 with *Der Rosenkavalier* and a new production of *Salome*. In 1984-85, his American engagements included a return to the Metropolitan Opera for *Eugene Onegin*, a debut with the Los Angeles Philharmonic, and return engagements with the Minnesota Orchestra and Cincinnati Symphony. During the 1985-86 season, Mr. Järvi conducted the Metropolitan Opera's new production of *Khovanshchina*, made his debut with the Chicago Symphony, returned to the Toronto and San Francisco symphonies, and led the Göteborg Symphony on tour to Germany and the Scottish National Orchestra to Spain, Austria, and Germany. Mr. Järvi's extensive discography includes recordings with the Concertgebouw Orchestra on the Philips label and with the Scottish National Orchestra on the Chandos label. Their first release, Prokofiev's Symphony No. 6, was named "Record of the Year" by London's Gramophone Magazine in 1985. Mr. Järvi will record the four symphonies of Franz Berwald with the Göteborg Symphony for Deutsche Grammophon. This is Mr. Järvi's first appearance at Tanglewood; he made his Boston Symphony Orchestra debut in January 1981 at Symphony Hall.



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Emanuel Ax



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Highlighting Mr. Ax's 1985-86 season were appearances with the Houston Symphony throughout the United States, including Carnegie Hall; the Scottish Chamber Orchestra, and the Israel Philharmonic, as well as a tour of Japan. His 1986 summer engagements include the Mostly Mozart, Tanglewood, Mann Music Center, Caramoor, Proms, Edinburgh, Tivoli, and Helsinki festivals. The 1986-87 season brings performances with the Detroit Symphony, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Boston Symphony, Minnesota Orchestra, New York Philharmonic, Pittsburgh Symphony, St. Louis Symphony, Cincinnati Orchestra, and the Israel Philharmonic, in addition to tours with the Cleveland Quartet and Yo-Yo Ma throughout the United States.

Born in Lwow, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family as a boy. His studies in the Pre-College Division of the Juilliard School were greatly supported by the sponsorship of the Epstein Scholar Boys Club of America, and he subsequently won the Young Concert Artists Michaels Award. His only piano teacher was Mieczyslaw Munz. Mr. Ax is a graduate of Columbia University, where he majored in French. He lives in New York City with his wife, pianist Yodo Nozaki, their son Joseph, and daughter Sarah. Since his first Boston Symphony appearance in 1978 at Tanglewood, Mr. Ax has returned to perform music of Beethoven, Mozart, and Liszt with the orchestra. His most recent BSO appearance was at Tanglewood last summer, when he performed the Beethoven Third Piano Concerto under the direction of Kurt Masur.

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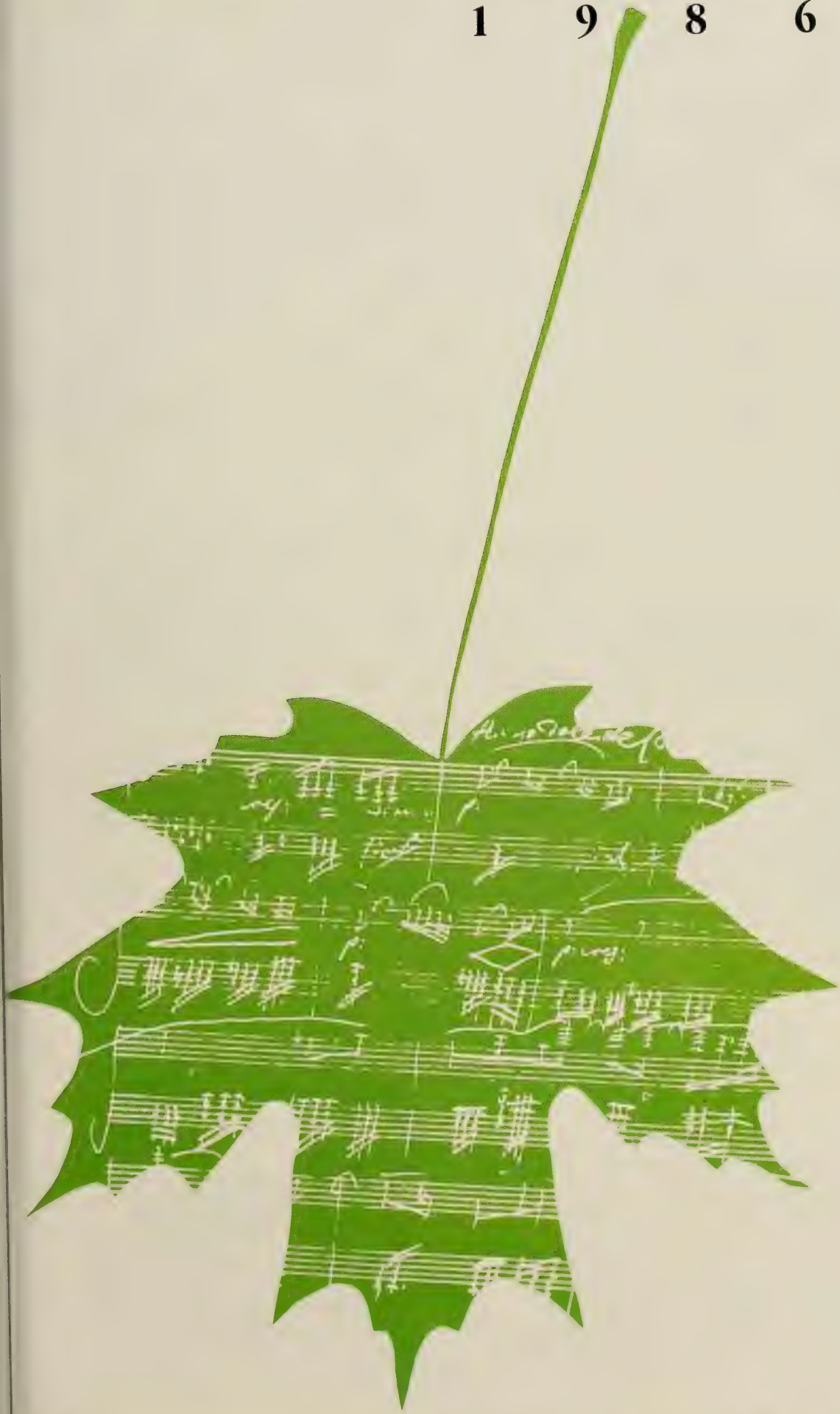


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TANGLEWOOD

The Tanglewood Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The



A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival



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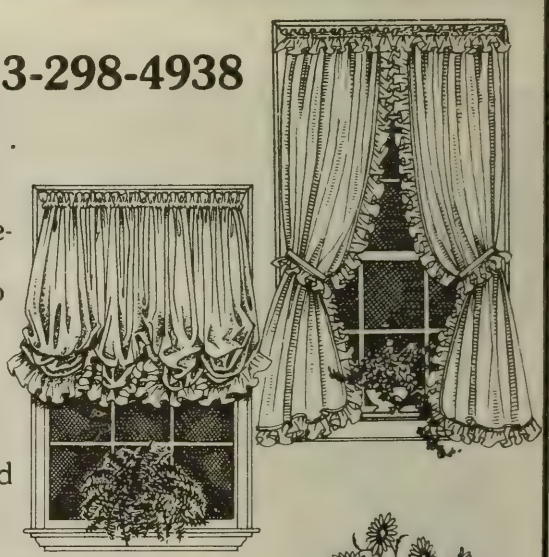
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Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of what was then called the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today, as it approaches its 50th anniversary next summer, Tanglewood annually draws more than 300,000 visitors; in addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its second year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps

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of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with ten separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.

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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. to 6 p.m. Visa, MasterCard, and American Express are accepted.

Open Rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission is $7.00 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. Thank you for your understanding and your courtesy.

Please note: In consideration of our patrons and artists, children under four years of age will not be permitted into the Shed or Theatre-Concert Hall for concerts. While all ages are admitted onto the lawn, everyone, including children, must pay full lawn admission price.

The Tanglewood Tent next to the Shed offers bar service and picnic space to Tent members on concert days. Tent membership is a benefit available to donors through the Tanglewood Friends' Office.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close Friday and Saturday nights; from 7 p.m. Theatre concert nights; and from 12 noon on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Tanglewood Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts.

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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Tanglewood Music Center.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in an eleven-concert tour including appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February

he returned with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa conducted the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* this past April in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette*, Schoenberg's *Gurrelieder*, and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben*, Stravinsky's *Le Sacre du printemps*, Holst's *The Planets*, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade, the Mendelssohn Violin Concerto with Isaac Stern, and, most recently, Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with cellist Yo-Yo Ma. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* are on New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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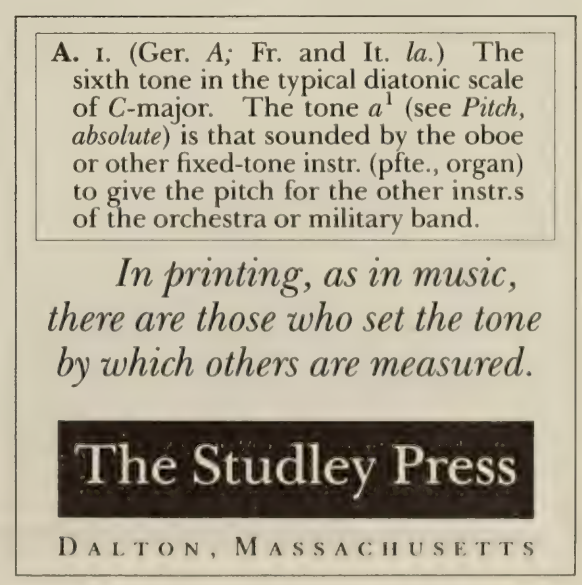

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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

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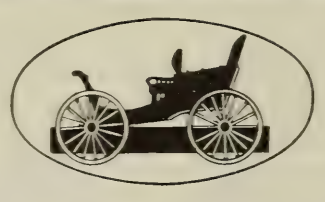
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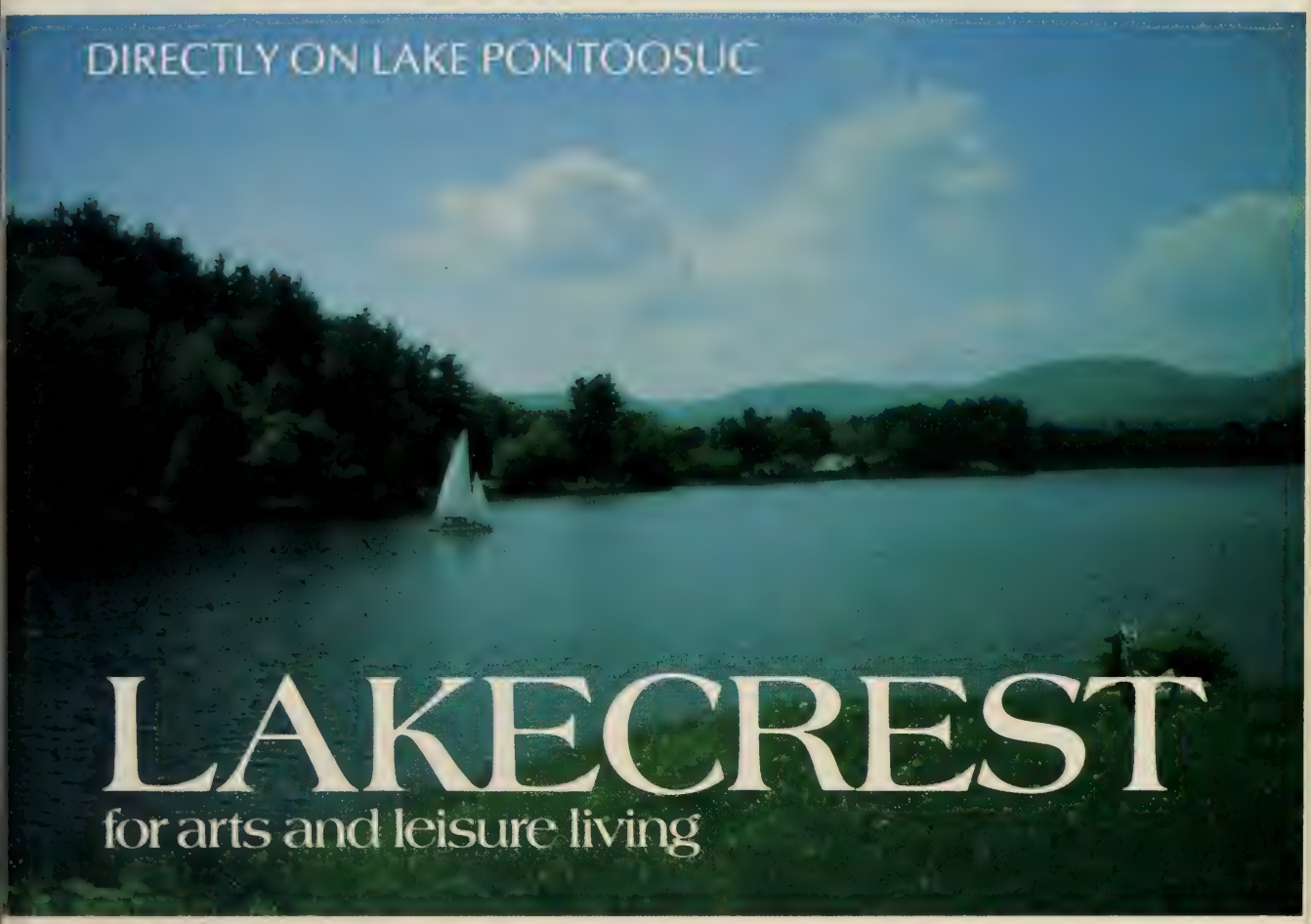
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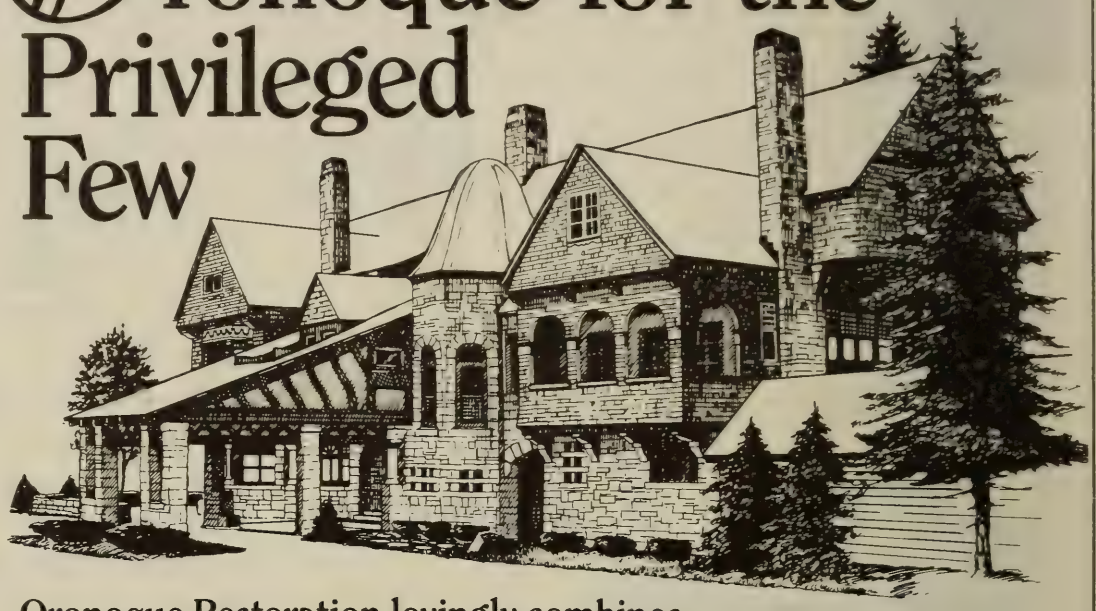
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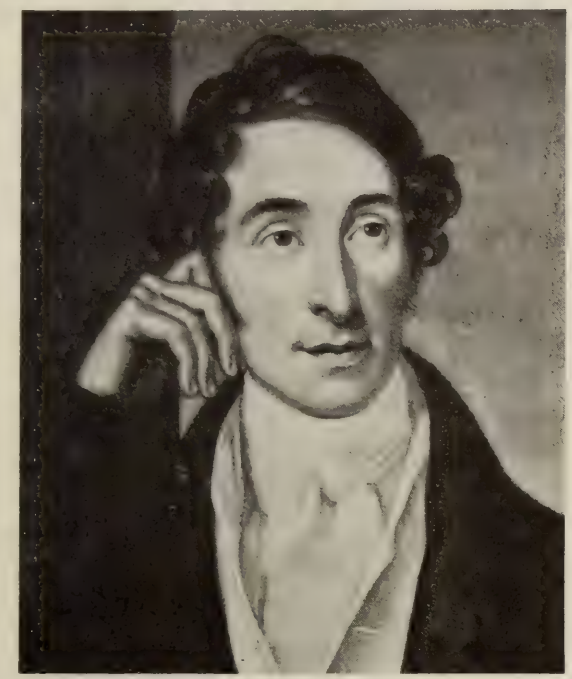
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Carl Maria von Weber
?18 November 1786—5 June 1826



The 200th anniversary of Weber's birth is being celebrated this year.

It is worth remembering that tastes and perspectives change, in music as in everything else. Nearly fifty years ago, a popular book about great composers, *Men of Music* by Wallace Brockway and Herbert Weinstock, dismissed Weber as the composer of three overtures, a piano concerto (they were referring to the F minor *Conzertstück*), and a "notable salon piece" (*Invitation to the Dance*). "What remains of Weber's once lofty reputation," they concluded, "is dwindling rapidly. It is becoming apparent that he was little more than a talented showman who happened, at a strategic moment, to epitomize the *Zeitgeist*, or its trappings, more obviously than any other musician of his time."

When those words were written, Wagner-idolatry was nearly at its peak, and Beethoven-idolatry was (as usual) in a very healthy state. It was inconceivable that a composer who grew up in the German tradition should not have imbibed Beethoven whole and proceeded to turn out symphonies, sonatas, and string quartets. Weber *did* write two symphonies, but they were early works, quite uninfluenced by Beethoven. And his piano sonatas, too, were designed to show off his own remarkable virtuosity. In this realm he was more the antecedent of Chopin, Schumann, and Liszt than the follower of Beethoven. In fact, Weber was not especially suited by temperament to the abstract musical forms that German musicians made their own throughout the romantic era. He was, first and foremost, a man of the theater, and all his music—even that nominally in the genres of sonata and concerto—was dramatic in gesture and approach.

Weber came by his theatrical bent naturally; he was practically born backstage. His father ran the Weber Theater Company, which at the time of the composer's birth was resident in Eutin, near the Danish border of Germany; his mother was a singer and actress in the company. Even the family name was to some extent theatrical make-believe. The composer himself genuinely thought that he was descended from a Weber who had been ennobled by Emperor Ferdinand II in 1622 and that he therefore deserved the particle "von," denoting baronial rank, in his name; but it seems the "von" had been quietly appropriated by Carl Maria's father while traveling from town to town as an actor.

As a boy Carl Maria was weak and sickly, and he walked with a limp from a congenitally deformed right hip bone. But when he was able to undertake systematic music lessons, his talent became evident at once. One of his teachers was Michael Haydn (brother of the great Joseph). During a stay in Munich he absorbed the repertory of French operas and German Singspiel in the local theater, and he saw a production of one of his own operas just a few days after his fourteenth birthday.

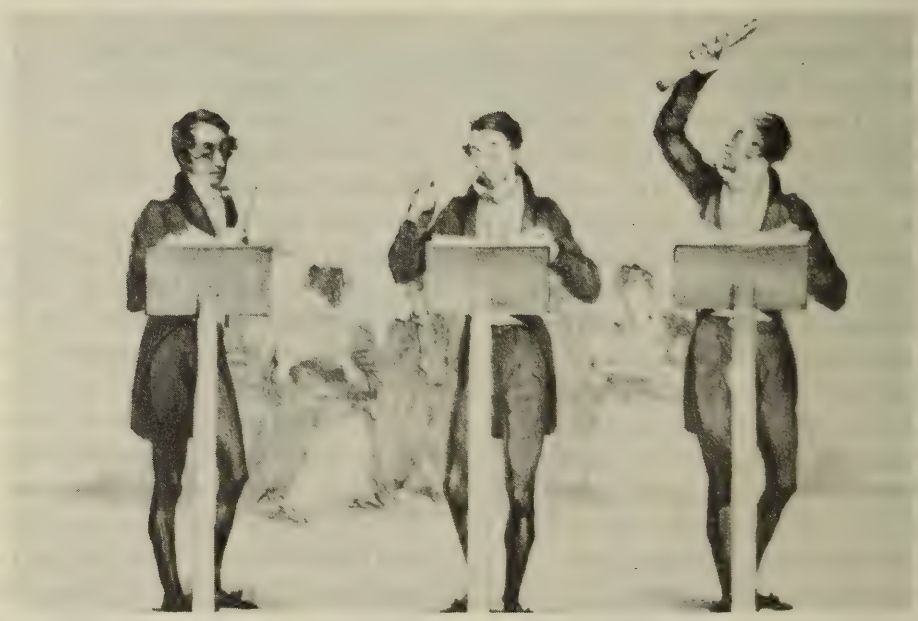
In the hope of publishing his music more readily, Weber and his father worked for a time with the developer of the new technique of lithography. He had little liking for the drudgery of the work, and soon gave up the printing business, though he evidently kept

materials on hand to prepare his own music for the press. This led to a nearly fatal accident in 1806 when he drank from a wine bottle that his father had filled with acid for engraving; a friend found Weber's body prostrate on the floor. After two months of recuperation he was on his feet again, but he had lost forever a beautiful singing voice.

For the first dozen years of the nineteenth century Weber's life was generally unsettled, as he moved from place to place, staying from a few months to a few years at a time, playing the piano, writing sonatas and concertos and parlor pieces and patriotic songs for male chorus, composing and directing operas, generally trying to establish himself solidly in an important musical center, and often moving suddenly to evade creditors. He spent three years (1813-16) as director of the opera in Prague, where he produced no fewer than sixty-two works, including *Don Giovanni* and *Fidelio*. When the local audiences proved recalcitrant about accepting his high-minded selections of repertory (as opposed to the flashy vocalism of currently popular Italian operas), he began writing a series of introductory articles for the newspaper, discussing new productions. These essays contain some of his sharpest observations on the nature of opera.

Weber's most important acquisition in Prague, though, was a wife: Caroline Brandt, a talented operatic soubrette, whom Weber met late in 1813 and married in 1817, the year in which he became the Royal Saxon Kapellmeister in Dresden, one of the most cultured cities in Germany. It was there, amid struggles to establish German opera over opposition from the Italian camp, that Weber composed the operas that brought him his greatest fame.

Der Freischütz, produced in Berlin in 1821, instantly took its place as the foundation-stone of German romantic opera. It exploited the supernatural, rejoiced in the vigorous lives of German foresters, exalted purity, and offered folk song, moonlight, diabolical exhortations, and young love, all expressed in tuneful music presented in an orchestral garb of unprecedented brilliance and color. Stung by criticisms that *Der Freischütz* was "only a Singspiel," with the implication that he was a mere tunesmith, Weber determined to compose a grand opera, set to music from beginning to end. He had the misfortune to choose as his librettist one Helmina von Chezy, a minor poet of truly startling incompetence when it came to matters theatrical. Even after he realized the problems he would have, Weber refused to dump the librettist, instead demand-



A contemporary engraving of Weber conducting "Der Freischütz" at Covent Garden

ing endless revisions to *Euryanthe*, as the opera was called. Even so, he found himself forced to settle for a libretto that "reads like a hoax by Robert Benchley" (Brockway and Weinstock), and for this improbable farrago of nonsense he composed a score of extraordinary beauty and color, one that inspired Wagner and other German composers for the rest of the century.

Following the completion of *Euryanthe*, Weber fell into a creative slump. His limp was worse, and he was coughing constantly. He was, in fact suffering from tuberculosis. Attempts at a cure at Marienbad were unavailing. But his spirits improved when he received an invitation to come to London for the 1825 season to conduct *Freischütz* and premiere a new work to be composed especially for England. He chose *Oberon* as his subject, an old story already used in part by Chaucer and Shakespeare and made into a German classic by the Enlightenment poet Christoph Wieland. The composer painstakingly learned English for the new work, the libretto of which was prepared by a British playwright specifically to suit the taste of the London theater. Weber was distressed to discover that the admired classic of German literature had been turned into a light entertainment emphasizing magic and special scenic effects. But he needed the money for his family, especially given his poor state of health, so he determined to finish *Oberon* for England and then completely rewrite the work to his own taste for Germany.

The premiere was postponed until the spring of 1826. By the time Weber arrived for rehearsals, he was a dying man. Though he got progressively weaker throughout the rehearsal period, he concealed his condition in letters to his wife. Once the work had been produced, to ringing applause, Weber was concerned to return home as soon as possible, but he died in London five months before his fortieth birthday.

Though much of his music remains out of the repertory today, Weber is now recognized as a composer far more significant than Brockway and Weinstock were willing to assert in 1939. The dramatic character of his music is now better understood, and listeners have come to recognize the special pleasures of his many works featuring the solo clarinet (including two concertos), of his virtuosic piano music (two concertos and the *Concertstück*, not to mention four sonatas and a large number of smaller pieces), his varied assembly of chamber works, and even his two un-Beethovenian symphonies. More important, his major operas have at last been recorded in full, so that even if we are unable to see them frequently on the stage, we can experience the very individual qualities that aroused such enthusiasm in Berlioz, Chopin, Schumann, and Wagner (though to this day *Oberon* lacks a recording in its original English form, suffering instead from the attempts of various well-meaning editors to create the German opera that Weber would have written had he lived).

Still, despite the return of Weber's music to the record catalogues, the bicentennial celebration of his birth differs profoundly from similar celebrations that have taken place recently in honor of Beethoven or Bach or Handel in that it brings us music that is returning to our repertories, not entrenched there. The Weber celebration is an invitation to make the acquaintance of a very imaginative figure whom we have known all too little.

—Steven Ledbetter





BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Saturday, 2 August at 8

SEIJI OZAWA conducting

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CARL MARIA VON WEBER

OBERON

OR, THE ELF-KING'S OATH

In the original text by James Robinson Planché

Puck Simon Pike
Oberon, King of the Fairies Philip Langridge
Titania Judith Howarth
Sir Huon of Bordeaux Paul Frey
Sherasmin, Huon's squire Benjamin Luxon
Reiza, daughter of Haroun al Rashid Elizabeth Connell
Fatima, attendant to Reiza La Verne Williams
Mermaid Judith Howarth
Chorus Pamela Kuhn, Vanessa Smith, Neill Archer, John Hancorn
Charlemagne, Emperor of the Franks; Haroun al Rashid, Caliph of Bagdad; Abdallah, a Corsair Robert Oates
Charlemagne's Son; Babekan, a Saracen Prince; Almanzor, Emir of Tunis Peter Birch

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NOTES

Carl Maria von Weber
Oberon, or, The Elf-King's Oath

Carl Maria von Weber was born in Eutin, Germany (near the Danish border), probably on 18 November 1786 and died in London on 5 June 1826. He composed his opera Oberon, *his final composition, to a libretto in English by James Robinson Planché freely elaborated from the poem by Christoph Martin Wieland, beginning the work on 23 January 1825, completing the score in early January 1826, though he made a few further additions during rehearsals in London. The work was premiered under Weber's direction at Covent Garden in London on 12 April 1826. The score calls for an orchestra consisting of two flutes (both doubling piccolos), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, snare drum, bass drum, triangle, cymbals, tambourine, and strings.*

Weber was marked for the theater almost from birth. His father was a professional actor, and much of his all-too-brief career was spent as a conductor in opera houses all over Germany. He himself began composing for the theater at the age of twelve (the work was never performed and is now lost); his earliest operatic work to reach the stage was produced when he was just fourteen. Weber eventually came to cherish the goal of creating a true German opera, a goal he substantially accomplished in his last three works, *Der Freischütz* (1821), *Euryanthe* (1823), and *Oberon* (1826).

Der Freischütz was a *Singspiel*—a musical drama in German with spoken dialogue linking the musical numbers. In evoking the natural beauties of the German forest, in offering creepy scenes of the supernatural in a battle between good and evil, and above all, in transmitting these images through fresh and colorful music, Weber created a whole new repertory of sounds that were copied and imitated by an entire generation of composers (in fact, they remain to this day a basic part of the musical imagery employed in soundtracks for films and television).

Euryanthe came next, planned by Weber as a determined effort to write a full-scale serious opera, without spoken dialogue, in order to prove that he was capable of more than a string of tunes (an accusation sometimes leveled at him after the success of *Der Freischütz*). *Euryanthe* has a beautiful score that is, alas, hampered by an utterly ludicrous libretto, which has prevented the opera from achieving more than a *succès d'estime*. Again Weber's musical imagination created a wealth of ideas that inspired Wagner and others, but the opera is almost never performed today.

Afterwards Weber fell into a profound depression, an inability to compose for almost a full year. His health, never strong, declined drastically. The ravages of tuberculosis were draining his strength; he was in continual pain and coughing badly. A cure at Marienbad did little to stop his decline. Then on 18 August 1824 he received a letter from the manager of Covent Garden, Charles Kemble, with the invitation to write an opera and to conduct it and *Freischütz* in the late spring and early summer of 1825. The offer was a lucrative one (Weber surely remembered that Haydn had made his fortune in visits to London) and hard to refuse. Even after learning from his doctor that he could expect at best only a few years of life even if he stopped working entirely and went to Italy, Weber decided that his family's needs took precedence. Determined to leave them as well off as possible, he accepted the Covent Garden commission and began to study English.

Kemble proposed as the subject of the opera either *Faust* or *Oberon*. Both topics had been treated in recent classics of German literature, *Faust* in Goethe's drama (the first

part only; Goethe had not yet published the enormously inclusive second part of his masterpiece), *Oberon* in an extended poem by the Enlightenment poet Christoph Martin Wieland. Weber knew that his colleague Ludwig Spohr was interested in *Faust* as an opera subject, and since he had already beaten Spohr to *Freischütz* he conceded *Faust* to him and chose *Oberon*.

THE ENGLISH OPERATIC TRADITION

The libretto was to be prepared in English and according to the English taste by James Robinson Planché, who based his work on an English translation of Wieland's poem published in 1798 by William Sotheby. Sotheby's translation was a pedestrian affair compared to Wieland's original, and Planché's stage adaptation left few of Wieland's literary or humane qualities intact. Weber had actually gotten himself involved with the British theater at perhaps the low ebb of its history. He himself realized too late what this meant for an admired German classic like *Oberon*.

The typical characteristics of English "opera," for which Weber was entirely unprepared, go back at least to the time of Henry Purcell in the late seventeenth century, for England had not yet developed an operatic tradition that resembled the types of opera found in Italy or France. What was called an "opera" was in fact a fusion of spoken drama with elaborate musical embellishments, generally employed for decorative rather than dramatic purposes.

An excellent example from early in this tradition is the collaboration of poet John Dryden and composer Henry Purcell on *King Arthur* (1691), a work that remained in the English repertory until well into the nineteenth century. The cast is divided up into non-singing actors, who take the lead roles in the drama, and singers who do little or no acting. The singers appeared solely in the musical scenes, which were either incidental songs or elaborate stage transformations intended to awe the audience with the sheer brilliance of the designer's imagination and craft.

In one scene of *King Arthur* a villainous magician, unable to seduce Arthur's sweetheart Emmeline, offers to demonstrate to her the power of Love to melt even the iciest heart. He does this in an elaborate visual metaphor, by turning the entire landscape to snow and ice, then bringing on Cupid to restore the warmth that had disap-



peared. Now, in a true opera, we would expect the sorcerer to sing an aria attempting to seduce the girl and follow it with a dramatic recitative in which he threatens to bring the freezing temperatures. Then, when the stage transformation occurs, the orchestra would illustrate it musically. In Purcell's opera, only the last section—the sudden transformation—is depicted musically in a shivering song (filled with vocal tremolos and trills on the orchestral strings) sung by an ice spirit, a completely incidental character who serves no other role in the drama. The attempted seduction and the sorcerer's threat were all spoken in Dryden's blank verse without music.

Little changed in the 135 years that elapsed between *King Arthur* and *Oberon*, except that England produced few composers of Purcell's imaginative powers. Many "operas" were in the form known as the "ballad opera," consisting largely of well-known tunes adapted from other sources with new words. Handel and other foreigners attempted to transplant Italian opera to England, but the experiment eventually proved a financial failure and had no lasting influence on English works. Even completely original operas, not drawing on the ballad tradition, rarely had the kind of elaborate musical shaping that we expect in the work of a Mozart, a Beethoven, or even a Rossini.

And English audiences apparently demanded precisely this kind of mindless entertainment appropriate for "the tired businessman." Planché himself knew perfectly well that the libretto he produced was unsatisfactory for an opera of the type that Weber intended to compose, but he was forced to accommodate the taste of the times. Nearly a half-century later Planché defended himself in his autobiography, *Recollections and Reflections*:

> Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the playgoing public of that day would



James Robinson Planché

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Playbill for the first performance of "Oberon"

endure. A dramatic situation in music was "caviare to the general," and inevitably received with cries of "Cut it short!" from the gallery and obstinate coughing or other significant signs of impatience from the pit.

The public advertisements for *Oberon* demonstrate quite clearly the elements that were expected to draw a crowd. The playbill listed the composer and the cast, to be sure; but fully half of the poster was taken up with a list of the sixteen different stage sets to be employed, highlighting the inclusion of such scenes as a

> Perforated Cavern on the Beach,
> With the OCEAN—in a STORM—a CALM—by SUNSET—
> *Twilight—Starlight*—and *Moonlight*.

Clearly the ingenuity of the stage designer and lighting specialist (long before electricity came to his aid!) were to be severely tested. The spectacle alone would surely be worth the price of admission.

Moreover, under these conditions, the performers themselves can hardly be likely to have held out for sober, high-minded drama. They knew what audiences wanted, and it was their business (and their livelihood!) to provide it. As Planché recalled in his memoirs, "None of our actors could sing and but one singer could act—Madame Vestris—who made a charming Fatima."

THE COMPOSITION OF "OBERON"

Planché's libretto arrived piecemeal, the first act on 30 December 1824, the second on 18 January, and the last on 1 February. Weber read through the libretto, act by act, as the postman delivered it. Early in January 1825 he expressed surprise at the layout of

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the piece: "The cut of an English opera is certainly very different from a German one." He began composition with Huon's Act I aria "From boyhood trained" (the only part of the opera composed before he had read the entire libretto—contrary to some writers who insist that much of the piece was written before Weber knew how it would go).

By mid-February the composer expressed his dismay at "The intermixing of so many actors who do not sing, the omission of the music in the most important moments"—including, no doubt, the dramatic moment in Act II when Huon kills his Persian enemy Prince Babekan, a scene presented entirely in high-flown speech. All this, he realized, meant that *Oberon* would be quite unsuited for performance in any Continental opera house. He finally succumbed to Planché's insistence that the English audience would accept nothing else, but he was determined to rewrite *Oberon* after the London production to make a more suitable and cohesive musical drama for presentation in Germany, where the original poem by Wieland was an established classic. Unfortunately the composer died before even returning to the continent, and he was never able to carry out his plan. (Others have attempted to do so for him, with results that will be mentioned below.)

There are two fundamental threads to the story of *Oberon*. One of them, the conflict between Oberon and Titania, king and queen of the fairies, is most familiar to us from Shakespeare's use of the theme in *A Midsummer Night's Dream*, though it had also been mentioned by Chaucer in the "Merchant's Tale." The other thread is the story of Huon of Bordeaux, whose adventures are recounted in an anonymous thirteenth-century *chanson de geste*. Christoph Martin Wieland (1733-1813), in an introduction to his *Oberon*, an extended German poem in twelve cantos of eight-line stanzas published in its present form in 1785, remarked that he considered the manner in which he had intertwined these two traditional tales as one of the principal beauties of his poem. Wieland's *Oberon* is very different in character from the medieval romances that inspired it; it is lightly ironic in tone, reflecting the Enlightenment ideal of tolerance and humane understanding. Goethe hailed it as a poetic masterpiece that would be read as long as German poetry endured. Little of its poetic qualities survive in the opera, however, which emphasize rather spectacle and melodrama. Quite possibly Weber might have salvaged something more of the literary quality of the poem if he had lived long enough to recompose the work for German audiences.



As early as 1781 Wieland's poem was translated into English, but the earliest version to be published was the work of one William Sotheby, a friend of Walter Scott and Wordsworth but lacking in their poetic gifts. His translation, printed in two volumes in 1798, became the basis of Planché's libretto. Planché retained much of the artificiality of Sotheby's verse and cast the entire drama in a mode of sentimental heroics. As already noted, he was concerned to match what he perceived to be the taste of the audience, loading the piece with spectacular changes of scene (usually "transformations" that occurred in full view of the audience), and leaving all kinds of loose ends in the story and the motivation for the characters' actions.

One of the severest charges against Planché must be refuted, however. It has been claimed that he destroyed the very moral basis of the story by arranging that the principals should be saved by supernatural aid at every turn. In fact, though Oberon is always watching over Huon and Reiza (as Planché spelled her name), he is observing them closely in the test of their constancy in difficult situations which Oberon himself has, for the most part, created. Only *after* they have made the proper choice in any moral dilemma does Oberon offer his magical support in such convenient details as instantaneous transportation across the entire Mediterranean basin—and that assistance benefits the scene designer as much as it does the principal characters.

THE OPERA'S POSTHUMOUS HISTORY

After Weber's death well-meaning people tried to "salvage" his last work. Weber's own pupil Julius Benedict supervised a London production—sung, curiously enough, in Italian—in 1860. In order to increase the musical "specific gravity" of the work, Benedict inserted three passages from *Euryanthe* with suitable new words. These changes turned some of the original speaking roles into singing parts. The most dramatic of them was a duet with chorus (*"Trotze nicht"* in *Euryanthe*) for Huon and Babekan at the moment of the challenge and fight that leads to Babekan's death. (This passage has been inserted, with the original English words, in the present performance.) Benedict's production also assigned an aria to Roshana and a love duet to Huon and Reiza (we know that Weber had asked Planché for a love duet, but that number had been dropped as unsuitable).

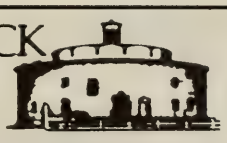
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poem, attempted to compose recitatives linking the existing musical numbers while shortening or rearranging some of the other elements that were too "English" to suit them. In addition to arrangers whose names are entirely forgotten today, it is worth mentioning versions by Felix Weingartner (1914) and an elaborate compromise worked out quite effectively by Gustav Mahler that was eventually produced in 1913 (after Mahler's own death). But in spite of all the complexities and flaws of the original, the facts remain that Weber composed *Oberon* as a work for the English musical theater, and that he never attained his hoped-for revision. Thus the fewest problems arise through a performance that approximates the original as closely as possible. This gives the opportunity of evaluating Weber's own genius without having to discount the layers of afterthoughts worked into the score by well-meaning people.

THE MUSIC

By the time Weber had become fully aware of the dramatic weakness and other flaws of the libretto, he was too fully committed to withdraw. He could only hope that the London trip would be a lucrative one and that he could recompose the work for German taste as soon as he had returned. To that end he concentrated on the music that he had to write for London with the aim of incorporating it, as much as possible, in the planned revision.

For all its travails in composition and performance, *Oberon* remains a very special work in the history of opera, the last and—in some respects—most remarkable achievement of one of the greatest of German dramatic composers. No one has ever denied the freshness of Weber's orchestral invention or the richness of the music that he wrote. But it has not often been noted what a special musical problem was set for him by this libretto. In the case of *Freischütz*, Weber was able to mirror the fundamental opposition between good and evil with musical means (harmony: major key versus minor or diminished harmonies; orchestration: the rich sounds of hunting horns or a lyric clarinet as opposed to spooky tremolos in the strings and an off-the-beat thump on the timpani). In *Euryanthe* he had used different key levels to mark the world of the supernatural as a thing apart from the world of chivalric heroism. *Oberon* defied so straightforward a solution. The opera has three kinds of characters: the chivalric

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knight Huon and his squire Sherasmin; the fairyland represented by Oberon and Puck; and the exotic near-eastern world of Bagdad and Tunis, of which Reiza and Fatima are the singing exemplars. All three of these levels are constantly intertwined, as when, in Act I, Oberon sends the sleeping Huon a vision of the lovely Reiza. Weber needed to be able to move quickly and flexibly from one level to another, a requirement that led to a new concentration of Weber's style, a new ability to evoke a mood, a place, a character with perhaps the choice of instruments or the briefest of musical ideas.

In an attempt to find some way of giving cohesion to the whole work, Weber recalled his own enthusiasm for E.T.A. Hoffmann's opera *Undine*, which had employed a few melodic fragments as the basis of much of the musical material of the story, holding the drama together with its varied returns. Weber found an Egyptian melody in a book of travel descriptions and a Turkish dance in a volume of essays on music. Both tunes contain the rise and fall of a third in stepwise motion. This became the basic motif for *Oberon*, from the opening horn call in the first bars of the overture. Both tunes appear in the opera, as well, in slightly varied form. The Egyptian melody introduces the harem guard in the evocative finale of the original Act I, where the stalwart call of the guards to prayer makes an effective foil to the increasingly ecstatic outbursts of Reiza, who is convinced that her unknown knight is about to rescue her from an unwanted marriage. The Turkish dance appears in the finale of the original Act III, when Sherasmin sounds the magic horn to set the chorus of slaves dancing just as they are about to execute Huon and Reiza. The use of the rising or falling third throughout the opera is Weber's most consistent treatment of the device that was to be further developed by Wagner and dubbed (not by Wagner) the *Leitmotiv.*

At the same time, Weber draws into his score everything he has learned about characterization through harmony and orchestral color. His music vividly conjures up the visual changes from fairyland to Bagdad or the changing moods of the sea when Puck calls up a storm or Reiza observes the end of that storm from the shore on which she has been shipwrecked.

The music of the fairies may well have influenced Felix Mendelssohn's conception for the overture to *A Midsummer Night's Dream* (had he heard Weber's opera or seen a score in the four months between the premiere of *Oberon* and the creation of his own prodigious score?); no doubt Arthur Sullivan recalled both Weber and Mendelssohn for his own evocation of fairyland in *Iolanthe*. Wagner surely remembered the stormy oceans for *The Flying Dutchman* and probably recalled Reiza's great aria when composing the music for Brünnhilde's awakening in *Siegfried*. In fact, *Oberon* is Weber's orchestral masterpiece. Wieland began his long poem with the half-ironic words,

> Once more saddle my hippogryph, ye Muses,
> for a ride into the old romantic land!

That "old romantic land" is precisely the realm to which Weber's music welcomes us and transports us with wondrous ease if we but open our ears to it.

—Steven Ledbetter

STORY OF THE OPERA

The story of *Oberon* combines two different threads: the quarrel of Oberon and Titania, and the trials of Sir Huon of Bordeaux, which, in the opera, are directed and overseen by Oberon, King of the Fairies. Much of the original dialogue is abridged in the present performance, which follows the later versions of the Italian Opera in London, in particular Planché's revision of 1860. These abridgments affect only the spoken dialogue and not the musical score. The summary that follows provides the full story, with the sections omitted from this performance identified by italics. Though reference is made to the original three-act version, tonight's performance will be given in two acts with a single intermission.

Act I

The opera opens in fairyland, where fairies are guarding the sleep of Oberon (No. 1, Introduction: "Light as fairy foot can fall"). Puck (soprano) chases them away with the explanation that Oberon has separated in anger from his queen Titania in an argument over the question of whether men or women are more inconstant in love. Oberon has vowed that he will not meet her again until a couple has been found that remains constant through all manner of vicissitudes. When Oberon (tenor) awakes, he repents the rashness of this vow (No. 2, Aria: "Fatal vow!"). Puck reports that he has been in the court of Charlemagne, where the noble Huon of Bordeaux has been banished for slaying—in self-defense—Charlemagne's wastrel son Scharlot, who had attempted foully to murder him. Huon may only regain his position at the court if he accomplishes a seemingly impossible feat: to make his way to the court of Caliph Haroun al Raschid at Bagdad, slay the man at the caliph's left hand, and kiss the caliph's daughter in



An Act I set design for a Covent Garden revival of "Oberon" in 1843, possibly based on the original, and showing Oberon's bower on the banks of the Tigris, with a distant view of Bagdad

betrothal. Huon has set off on this quest with only his squire Sherasmin for companionship and assistance.

Puck takes Oberon to a flowery bank where Huon and Sherasmin are sleeping. Oberon causes a vision of the beautiful Reiza (soprano), daughter of the caliph, to appear to the knight; she implores Huon to come to her aid (No. 3, Vision: "O why art thou sleeping?"). Huon (tenor) and Sherasmin (baritone) awaken, eager to set out; Oberon gives Huon a magic horn which, if blown softly, will set men dancing or, if blown loudly, will summon him at once. *He also presents a golden cup that fills with wine of its own accord, though if impure lips touch the cup it will burn like molten lead.* Oberon summons his fairies (No. 4, Ensemble: "Honour and joy"), who promise him the support of the elfin king.

Oberon waves his wand, and the clouds disperse to reveal Huon's destination, Bagdad. The fairies urge him to accomplish the challenge with speed. Huon and Sherasmin marvel at their instantaneous arrival. *They hear cries and see Prince Babekan (speaking role) being attacked by a lion, and they go to his rescue. When he tries to drink from Oberon's golden cup, it burns his lips. In a rage, he attacks Huon and Sherasmin with his retainers, but is driven off. The travelers stop at the cottage of Namouna (speaking role), the grandmother of Reiza's attendant Fatima. She tells them that Reiza is to marry Babekan—against her will—on the morrow, but that Reiza has had a vision of herself rescued from Babekan by a strange knight whom she has vowed to marry. Namouna notices a resemblance between Huon and the knight of Reiza's vision, and she hurries off to the palace to inform her granddaughter.* Sherasmin urges Huon to run off with Reiza and forget about the second part of Charlemagne's command, the requirement of killing the man at the caliph's left hand. But Huon has pledged his knightly word, and he will fulfill his pledge (No. 5, Duet: "From boyhood trained in tented field!").

The scene changes to the harem of Bagdad, where Reiza assures Fatima that she would die before submitting to Babekan, even threatening suicide if she is forced into the marriage. She sings encouragement to the unknown knight of her vision (No. 6, Finale: "Haste, gallant knight!") to come to her aid. Fatima rushes in with the happy news (just learned from her grandmother) that a knight matching Reiza's vision has appeared and vowed to rescue her. The two women are overjoyed at the prospect. Suddenly the harem guards appear (to a fragment identified as "a genuine Arabian melody, taken from Niebuhr's *Travels in Arabia*"), chanting that all have been called to prayer. While the guards prepare for the night, Reiza sings ecstatically of her hoped-for deliverance.

In the banqueting hall of the palace, the chorus praises Caliph Haroun al Raschid and curses all infidels (No. 7, Chorus: "Glory to the Caliph!"). The caliph silences them and tells Babekan that the hour has come for his marriage to Reiza. She is brought in (No. 8: Allegretto grazioso). When she fails to see her expected deliverer, she grasps the hilt of her dagger, with the implicit threat of sucide. At this moment, Huon and Sherasmin rush in with drawn swords. Reiza recognizes Huon and rushes to him. He kisses her, claiming her for his own. The caliph orders that the two men be killed, a task that Babekan claims for himself. After some posturing between the two men, Babekan and Huon engage in combat, and Huon cuts down Babekan. (This entire passage, one of the dramatic highlights of the story, was performed without music in the original production because the role of Babekan had been assigned to an actor rather than a singer. For the 1860 revision at the Italian Opera in London, in which the role of Babekan was recast as a singing part, Planché's words were set to a chorus with soli, "*Trotze nicht, Vermessener,*" from Weber's *Euryanthe,* to provide music at this climactic moment. That passage is introduced as well in the present production.)

The slaves rush at Huon, who sounds the horn; all are rooted to the spot, allowing the men to escape, Huon with Reiza, Sherasmin with Fatima.

Oberon appears (No. 9a: Allegro furioso) to commend Huon for his actions; he conjures up the port of Ascalon (No. 9b: Dolce assai, for flutes and clarinets) and a ship that will carry them to Greece. Sherasmin asks Fatima if she, too, will love and follow him. She replies (No. 10, Ariette: "A lonely Arab maid") that she is but a simple girl inexperienced in love, but she is willing to accept Sherasmin. Huon returns to urge them quickly onto the ship, and all four express their delight at the evident happy outcome of their adventure (No. 11, Quartet: "Over the dark blue waters"). (This moment of seeming resolution of all their difficulties marked the end of Act I in the 1860 two-act revision for the Italian Opera.)

But their trials are not yet over. The faith of Huon and Reiza must be further tested. Puck, standing on a rock on the seashore, summons sea-spirits to wreck Huon's ship. This, say the spirits, is a very simple task for them (No. 12, Solo and Chorus: "Spirits of air and earth and sea"). They rouse a mighty tempest on the waters, then disappear.

Act II

The scene changes to a cavern on the shore, where Huon and Reiza have taken refuge after the shipwreck (having lost all sight of Sherasmin and Fatima). Huon sings a prayer (composed by Weber specifically at the request of his first Huon, John Braham) invoking heaven's aid and requesting that Reiza, at least, be spared (No. 12A, Preghiera: "Ruler of this awful hour"). *The waves wash up the magic cup, whose wine refreshes her.* Huon climbs a precipice to scan the surface of the sea for possible rescuers. Reiza, alone, sings the most famous single number of the opera, her apostrophe to the sea in all its various and powerful moods (No. 13, Recitative and Aria: "Ocean, thou mighty monster"). As she sings, the storm gradually abates and the sky clears. She notices a boat and waves her veil to attract attention. When the boat turns to put in to shore, Reiza calls to Huon to return: "We are saved!" But, in fact, the boat she has seen is filled with pirates, led by Abdallah (speaking role). They land and seize her; when Huon rushes in to attack them, they strike him down, leaving him senseless on the beach as they sail off. No sooner have they left than Oberon appears; he is watching over Huon and Reiza, observing the progress of their trials. He tells Puck to preserve Huon on the island for seven days, by which time the pirates will have landed at Tunis. Then he is to whisk Huon instantly to that port and leave him at the door of Ibrahim the gardener. Puck creates an arbor to encircle and protect Huon; as the moon rises, mermaids are heard singing of their delight in floating on the sea's rocking surface (No. 15, Finale: "Oh! 'tis pleasant to float on the sea"). Oberon and Puck summon the "elfin throng" to "dance on the sands to the mermaids' song." This delicate vision of all fairyland reveling in the beauty of the night brings the original second act to an end.

In the courtyard of the house of Ibrahim the gardener, in Tunis, Fatima laments the fate that has delivered her from shipwreck into slavery and has separated her from Reiza. But she has had a dream that bodes well (No. 16, Lied: "O Araby!"). When Sherasmin enters, the two rejoice that, though slaves, at least they are together. They sing of their very different childhoods (No. 17, Duet: "On the banks of sweet Garonne"). Puck deposits Huon at the door. A surprised Sherasmin informs him that he is in Tunis, in the garden of the Emir. Fatima returns, astonished to find Huon there, with the happy news that a pirate ship has just arrived, bearing—as a gift for the Emir—a beautiful lady who matches the description of Reiza. Sherasmin suggests

that Huon disguise himself with humbler garb and enter the gardener's service for the time being. Huon indignantly refuses (No. 18, Terzetto: "And must I then dissemble?"); they invoke Oberon's blessing on Huon's sword.

In the harem, Reiza has been made welcome but remains disconsolate (No. 19, Cavatina: "Mourn thou, poor heart"). When she has left, Huon, muffled in a Moorish mantle, is led in by a slave. He has been summoned by an unknown lady through this silent messenger; convinced that the lady must be Reiza, he expresses his confidence that now all will be well (No. 20, Rondo: "I revel in hope and joy again"). *Suddenly the lady appears; it is not Reiza, but Roshana, the jealous wife of the Emir Almanzor. She promises Huon the throne of Tunis if he will kill Almanzor and marry her. He refuses, and she summons her slave girls.* The beauteous slaves of the harem attempt to persuade Huon with further enticements (No. 21, Chorus and Ballet: "For thee hath beauty deck'd her bow'r"). Huon is about to leave when Almanzor enters with some armed servants. *Roshana pretends that Huon has attacked her.* The Emir has Huon seized and led away for execution. *He does not believe Roshana's story, though, and orders her seized as well.*

Back in the garden of Ibrahim, Sherasmin rages with impotence at the situation, angrily declaring Oberon to be a false spirit. He is pricked by a rosebush and discovers, hanging there, the magic horn. Fatima enters with the news that Huon is to be burned alive. Sherasmin sounds the horn, which makes Fatima laugh helplessly, and they set off to the rescue.

At the Emir's court, Reiza implores mercy for Huon, but when she declares she is his wife and refuses to give him up for Almanzor, the Emir condemns her to die with him. They are prepared to die together. Just at that moment, the sound of a horn is heard offstage (No. 22, Finale: "Hark! what notes are swelling?") just as the pyre is about to be lit. All the slaves at once begin dancing. Huon, Reiza, Sherasmin, and Fatima give thanks for the "horn of pow'r." The stage fills with clouds, in which appear Oberon and Titania, reunited. Oberon tells Huon and Reiza that their trials are now over and that he will take them to Charlemagne's court. He breaks the magic spell that has bound their lives hitherto with gratitude for their faithfulness. Clouds envelop Oberon and Titania, then disperse to reveal the court of Charlemagne. There Huon kneels before his monarch and reports that he has truly performed the required task. All join in praise of the faithful lovers.

—S.L.

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Elizabeth Connell



Soprano Elizabeth Connell studied with Otakar Kraus at the London Opera Centre and won the Maggie Teyte Prize there in 1972. She made her professional debut the same year at the Wexford Festival as Varvara in *Katya Kabanova*. For the next two years Ms. Connell sang with the Australian Opera and then returned to London to sing primarily mezzo-soprano roles with the English National Opera between 1975 and 1980. In 1976 Ms. Connell made her debut at Covent Garden in *I lombardi*. In 1980 she made her Bayreuth debut as Ortrud in *Lohengrin*, and two years later she appeared in a recording and a television film of Bayreuth's production of that opera. Her roles at that time included Lady Macbeth in Hamburg, Vitellia in *La clemenza di Tito* at Covent Garden, Eboli, Kundry, and Venus with the Netherlands Opera, Elcia in *Mose in Egitto* and Julia in *La Vestale* in Perugia, and Ortrud in Munich and Zurich. She has also sung Amneris in the Opera Company of Boston's production of *Aìda*. Since 1983, Ms. Connell has concentrated on soprano roles. After singing *Idomeneo* at the Salzburg Festival in August 1984, she sang the title role in *Norma* in Geneva that fall, and Lady Macbeth in Naples in December that year. In January 1985 she made her highly successful debut at the Metropolitan Opera, where she sang Vitellia in a new production of *La clemenza di Tito* conducted by James Levine. Her Vienna debut took place in February 1985 when she appeared in *Tannhäuser*; she sang *Macbeth* at La Scala in May, then *Idomeneo* at Glyndebourne in July and August 1985. At the Royal Opera House, Covent Garden, she appeared in *Il trovatore* in October 1985. Her 1985 concert appearances included a performance of Mendelssohn's Symphony No. 2 with the London Symphony Orchestra under Abbado at the Barbican, a recital at La Scala, and Beethoven's *Missa Solemnis* with the Orchestre National de France for Radio France in Paris at Saint-Denis. She has recorded the Mendelssohn Second Symphony for Deutsche Grammophon, her first recording as a soprano. She began 1986 with performances of *I lombardi* at La Scala, followed by *Iphigenie en Tauride* in Rome, a recording of Mahler's Eighth Symphony with the London Philharmonic Orchestra under Tennstedt for EMI, and performances of *Tannhäuser* in Geneva. Elizabeth Connell's future engagements include *Fidelio* at Covent Garden and in San Francisco, *Don Giovanni* in Philadelphia, and *Macbeth* in Paris. This performance marks her debut with the Boston Symphony Orchestra.

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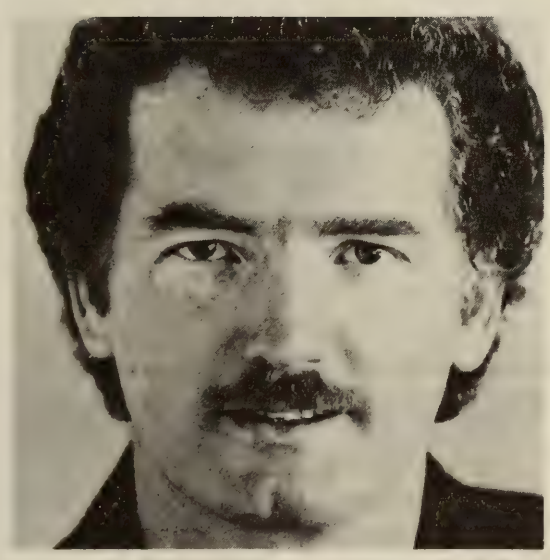
La Verne Williams



La Verne Williams was born in San Francisco and educated in California, receiving her master's degree from the University of California. Her extensive studies in Europe were made possible by an Alfred Hertz Memorial Scholarship and a subsequent Rockefeller Foundation Scholarship. Her early competition successes included s'Hertogenbosch in Holland, Rio de Janeiro, and Barcelona; George London awarded her the National Opera Institute Grant, with honors, from Washington, D.C. Ms. Williams's concert and opera appearances range from the Baroque repertoire to Verdi's *Aida*. She has received acclaim in Switzerland for *L'incoronazione di Poppea*, *Salome*, *Idomeneo*, and *Porgy and Bess*. Under the direction of Simon Rattle, she has sung *Porgy and Bess* at Royal Festival Hall and at the Camdem Festival, as well as Janáček's *Glagolitic* Mass and *Jenufa*. Ms. Williams's concert work includes chamber and solo recitals at St. Paul's Cathedral, Lichfield Cathedral, and Sutton Place in Surrey, and she has appeared with all the major orchestras in London and throughout Great Britain, including the London Symphony Orchestra and the Royal Liverpool Philharmonic. She has appeared with Jessye Norman in Paris in a production of *Great Day in the Morning*, which was subsequently recorded. She has directed and sung in an evening of spirituals at

the Almeida Theatre, where she has also performed in Virgil Thomson's *Four Saints in Three Acts*. Ms. Williams has performed and recorded Baroque music under the direction of Alan Curtis. European opera and concert appearances have included France, Spain, Austria, Sweden, Holland, and Belgium, and she has just performed the role of Carmen Jones in the European premiere, receiving the "critics acclaim." Her radio and television appearances have included Gershwin's *Blue Monday* in Switzerland, an appearance on "The Hermann Prey Show" for German television, excerpts from *Carmen Jones* and "Here Come the Classics" for BBC television, and numerous others. She is making her first appearance with the Boston Symphony Orchestra in this performance of Weber's *Oberon*.

Paul Frey



Canadian-born tenor Paul Frey makes his American opera debut as Huon in tonight's performance of *Oberon* under Seiji Ozawa. He also performs in this production at the Edinburgh Festival and at the Frankfurt Alte Oper, West Germany. Since singing the first Lohengrins of his career in Karlsruhe in the autumn of 1985, Mr. Frey has come to the attention of leading opera houses internationally. He makes his debut at the Bayreuth Festival in a new production of *Lohengrin* in 1987, and he will appear at La Scala as Admeto in a new production of Gluck's *Alceste* conducted by Riccardo Muti. He will make his debut at the Bavarian State Opera in Munich during the 1986-87 season as Erik in *Der fliegende Holländer* and will also star in new mountings of Strauss's *Daphne* and *Der Liebe der Danae*. He will also sing Max in Weber's *Der Freischütz* at the Vienna State Opera, with the Deutsche Oper am Rhein in Düsseldorf, and in that theater's guest engagement in Moscow. Other engagements include *Lohengrin* in Lyons, *Der fliegende Holländer* in Zurich, *Fidelio* in Salzburg, and *Parsifal* in Karlsruhe and at the Hamburg State Opera.

Mr. Frey began his career in his native Canada, after which he became a member of the Stadttheater Basel. He made his debut there in Massenet's *Werther* and gradually developed his repertory with roles such as Hoffmann, Don Jose, Cavaradossi, Idomeneo, and the title role in Benjamin Britten's *Peter Grimes*. Other roles in his repertoire include Walther von Stolzing in *Die Meistersinger*, the Emperor in *Die Frau ohne Schatten*, and Gherman in *Pique Dame*.

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Philip Langridge



Internationally recognized as one of the world's leading tenors, Philip Langridge made his Boston Symphony Orchestra debut in Benjamin Britten's *Spring Symphony* in November 1982 under the direction of André Previn. His recent activities include his debut at the Metropolitan Opera as Ferrando in *Così fan tutte*, the title role in the English National Opera production of *Osud*, for which he won an Olivier Award, Quint in *Turn of the Screw* at the Paris Opera, and Ottavio in *Don Giovanni* in Paris and Washington with Barenboim and Ponnelle. Recent important recordings include Stravinsky's *The Rake's Progress* conducted by Chailly and Schoenberg's *Moses und Aaron* conducted by Solti. Mr. Langridge recently appeared with the Vienna Philharmonic Orchestra under Previn, the Chicago Symphony Orchestra with Claudio Abbado, the Orchestre de Paris with Zubin Mehta, the Concertgebouw conducted by Nikolaus Harnoncourt, and the Munich Radio Symphony Orchestra with Sir Colin Davis. He has appeared in *Boris Godunov* at La Scala, in *Idomeneo* at the Glyndebourne Festival, and in a Stravinsky/Ravel double bill and *Boris Godunov* at the Royal Opera, Covent Garden. He has sung Aeneas in *The Trojans* in Australia with Sir Charles Mackerras, Quint in *Turn of the Screw* for the English National Opera, and the title role in *Idomeneo* at La Scala and on BBC-TV from Glyndebourne.

Mr. Langridge can be heard regularly in London at the South Bank, the Barbican Hall, and in the BBC Proms series, as well as at such leading festivals as Edinburgh and South Bank Summer Music. His future engagements include Laca in a new production of *Jenůfa* at Covent Garden conducted by Bernard Haitink, the title role in Harrison Birtwistle's new opera *The Mask of Orpheus* for the English National Opera, Captain Vere in two productions of *Billy Budd* at the English National and Scottish Opera, Admeto in *Alceste* for the Royal Opera House, Covent Garden, and Andres in *Wozzeck* for the Vienna Staatsoper conducted by Abbado. His numerous recordings, on the Decca, Erato, EMI, Polydor, CBS, RCA, and Phonogram labels, include Haydn's *Il ritorno di Tobia*, Rameau's *Les Boriades*, Handel's *Messiah*, Ravel's *L'Enfant et les Sortilèges*, and Tippett's *King Priam*.

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Benjamin Luxon



A native of Cornwall, England, Benjamin Luxon enjoys a career as one of the most highly acclaimed vocal artists of our day. Internationally in demand for operatic and orchestral performances as well as Lieder recitals, Mr. Luxon is also known for his many recordings and television and radio broadcasts. He is a regular guest at the Royal Opera House, Covent Garden; at the Glyndebourne, Edinburgh, and Aldeburgh festivals; in Vienna, Frankfurt, and Munich, and throughout the United States. In opera and orchestral appearances, he has performed with many of the most eminent conductors, including Daniel Barenboim, Sir Colin Davis, Bernard Haitink, Zubin Mehta, Seiji Ozawa, Sir Georg Solti, and Klaus Tennstedt. Highlights of Mr. Luxon's American career include his January 1980 Metropolitan Opera debut in Tchaikovsky's *Eugene Onegin* and, since the spring of 1976, a long-standing artistic relationship with Seiji Ozawa and the Boston Symphony Orchestra, with whom he has sung performances of Bach's *St. Matthew* Passion, Brahms's *German Requiem*, Dvořák's *Stabat Mater*, Fauré's *Requiem*, Mahler's Symphony No. 8, and Tchaikovsky's *Eugene Onegin*. He has also appeared with the Boston Symphony Chamber Players.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten, and he was invited by Britten to perform the title role in that composer's television opera, *Owen Wingrave*, broadcast throughout Great Britain, most of Western Europe, and the United States in 1971. His recordings for Philips, Decca, Deutsche Grammophon, EMI/Angel, and RCA Red Seal include an acclaimed collection of English ballads, "Give Me a Ticket to Heaven," as well as performances of Haydn's *Orlando Paladino*, Walton's *Belshazzar's Feast*, and Beethoven's Symphony No. 9. In addition, Mr. Luxon collaborates on a regular basis with the internationally-renowned American folk and jazz musician Bill Crofut. "Two Gentlemen Folk," a one-hour special television program on this duo, was produced by WGBH-TV in Boston and broadcast throughout the United States on PBS. Benjamin Luxon's most recent appearance with the Boston Symphony Orchestra was at Tanglewood last August when he appeared as Jesus in a staged production of Bach's *St. Matthew* Passion.



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FROM THE GLASS HOUSE

Neill Archer

Born in Northampton in 1961, tenor Neill Archer took an early interest in singing as a boy soprano with the Welsh National Opera. He now studies with Stuart Kale of English National Opera. His operatic appearances have included Leicester Chamber Opera and the Brevard Music Center in North Carolina. He appeared in Britten's *Owen Wingrave* at the 37th Aldeburgh Festival, and at last year's City of London Festival he sang Acis in Handel's *Acis and Galatea*. He has also appeared at the 1985 Wexford Opera Festival and recently performed the role of Sandy in Peter Maxwell Davies's *The Lighthouse*. Mr. Archer's solo oratorio and recital career takes him throughout the United Kingdom. Recent appearances have included the London Bach Orchestra, the BBC Symphony Orchestra, Oxford Pro Musica, and the English Baroque Soloists. He made his solo debut at the Proms in 1983 and his South Bank debut in 1985. A winner of the GKN English Song Award, Mr. Archer has made several solo recordings for the BBC, ASV, and Archiv labels.

Peter Birch

Peter Birch trained at the Bristol Old Vic Theatre School; his first job was with the Bristol Old Vic. His work in the theatre has included productions of *Who's Afraid of Virginia Woolf*, *Ashes*, *The Homecoming*, and *The Old Country* at Salisbury Theatre, *As You Like It* at St. George's Theatre, *A Waste of Time* at the Citizens Theatre, Glasgow, *Much Ado About Nothing* at the Chichester Festival Theatre, *King Lear* at the Young Vic, and a number of others. He has also appeared in television productions of the BBC and Central TV.

John Hancorn

Born in Inverness, Scotland, baritone John Hancorn studied at Trinity College of Music, where his prizes included the Elisabeth Schumann Prize for Lieder. Mr. Hancorn studied at the National Opera Studio and won the Richard Tauber Prize in 1982, leading to his debut recital in Wigmore Hall. In 1983 he was a major prizewinner at the s'Hertogenbosch International Vocal Concours. Mr. Hancorn studied with Hans Hotter in London and Munich, and he has sung with most of the British orchestras and at most of the British opera festivals, including Aldeburgh and Glyndebourne. He has also toured Italy in Monteverdi's *Orfeo*. Mr. Hancorn made his Royal Opera House debut during the 1980-81 season. He is also an accomplished recitalist and gives recitals throughout the United Kingdom. He has studied and performed the role of Christus in the Bach Passions with the late Sir Peter Pears and has made a specialty of these works.

Judith Howarth

Soprano Judith Howarth was born in Ipswich and now lives in France. When her parents were living in Glasgow, Ms. Howarth attended the Royal Scottish Academy of Music and Drama for three years, winning the Lieder Prize in 1983, the Governor's Recital Prize in 1984, and the Margaret Dick Award also in 1984. That same year she also won the John Noble Prize, and in 1985 she received the Decca-Kathleen Ferrier Prize. From the Royal Scottish Academy Ms. Howarth went on to the Opera School, where she sang leading roles in numerous operas. She has appeared in Tony Palmer's television film about Puccini and in his film about the life of Handel. This season, 1985-86, Ms. Howarth joined the Royal Opera, Covent Garden, as a principal soprano. She also made a second appearance with the English Chamber Orchestra at London's Queen Elizabeth Hall, singing in the Duruflé *Requiem* under Andrew Litton, and she will make her Edinburgh Festival debut in this production of *Oberon* under Seiji Ozawa's direction; she will

also participate in the Frankfurt, Germany, performance, which will be filmed for television. Next season Ms. Howarth tours with the Royal Opera to Japan as Frasquita in performances of *Carmen*.

Pamela Kuhn

Soprano Pamela Kuhn went to London in 1979 to study with Vera Rozsa and Winifred Radford, during which time she performed in the master classes of Hugues Cuenod. She has been a member of the "Oregon on Tour" young artists series sponsored by the State of Oregon Arts Commission, and she gave her debut recital at London's Wigmore Hall in June 1984. She has also given a number of other recitals and benefit performances in England. Ms. Kuhn was a semi-finalist in the 1984 Paris Competition and in the 1985 Scottish Opera/Shell United Kingdom International Award Competition. In 1985 she was a finalist in the Belvedere Competition for Opera Singers in Vienna. Ms. Kuhn studies with Erich Vietheer and currently pursues an operatic career in London.

Robert Oates

Robert Oates trained at the Royal Academy of Dramatic Arts. His extensive theatrical work has included performances at London's Albert Theatre, at the Shaw Theatre, with the Royal Shakespeare Company, at the Edinburgh International Festival, at the Bristol Old Vic, and several productions at the National Theatre, among them *The Golden Boy, Cinderella, A Midsummer Night's Dream, Guys and Dolls, Schweyk in the Second World War, Hiawatha,* and *The Pajama Game*. His films include *Good Behaviour, Tattoo,* and *Lime Street,* and his numerous television credits include *Hamlet, The Regiment, Julius Caesar,* and *The Mysteries,* among others.

Simon Pike

Simon Pike made an acclaimed operatic debut performing opposite tenor Philip Langridge in nine performances of Benjamin Britten's *The Turn of the Screw* at the Opéra Comique in Paris this past February. Fourteen-year-old Simon is a former Winchester Cathedral chorister and has sung in many concerts, including a performance of Bach's *Magnificat* in the 1982 Proms and the premiere in New York of Andrew Lloyd Webber's *Requiem*. A pupil of the Arts Educational School in London, Simon is studying music and dramatic art.

James Robertson

A music pupil at the London Oratory School, James Robertson has appeared at Covent Garden and with English National Opera in productions of *Rienzi, Khovanschina, Esclarmonde,* and *Parsifal,* as well as performing with various theater companies. He took the lead in *Joseph and the Amazing Technicolor Dreamcoat* in a youth theater production and has also played a leading role in a production of John Gay's *The Beggar's Opera*. He also sings regularly at the Brompton Oratory with the choir of the London Oratory School.

Vanessa Smith

Vanessa Smith was born in Chichester, won a choral scholarship to the Royal Holloway College, and then continued her studies at the Guildhall School of Music and Drama. Since leaving there, she has studied with Paul Hamburger, Geoffrey Parsons, and with the late Sir Peter Pears in Aldeburgh. In 1979, Ms. Smith was a winner of the Greater London Arts Musician of the Year Award, leading to many engagements in the greater London area and to her debut recital in the Purcell Room. She has sung with the English Bach Festival in performances of Rameau's *Hippolyte*

et Aricie at Versailles. Ms. Smith's career to date has been mainly in the field of oratorio; in 1985 she was engaged by Thames Television to sing in a production of Berlioz's *L'Enfance du Christ* dramatized by Anthony Burgess. Her repertoire is large and varied, the exceptionally wide range of her voice enabling her to sing roles from contralto to high mezzo-soprano.

Frank Dunlop

Born in Leeds, England, in 1927, Frank Dunlop graduated with honors from London's University College (where he was made an honorary fellow in 1978) and pursued post-graduate studies at the Shakespeare Institute of the Old Vic School in London. He has been director of the Piccolo Theatre in Manchester, England, and of the Arts Council Midland Theatre Company; assistant director of the Bristol Old Vic; director of the Nottingham Playhouse; and associate director and administrative director of the National Theatre in London. As founder and director of London's Young Vic Theatre, he has directed such plays as *The Taming of the Shrew, The Comedy of Errors, The Alchemist, Bible One, Macbeth,* and *Antony and Cleopatra*. At the Belgian National Theatre he has directed *Pantagleise, Antony and Cleopatra,* and *Pericles*. Additional credits include *A Midsummer Night's Dream* at the Edinburgh International Festival, of which he is now in his third year as director, and at London's Saville Theatre; *Joseph and the Amazing Technicolor Dreamcoat* at the Brooklyn Academy of Music; such Broadway productions as *Sherlock Holmes, Scapino, Habeas Corpus,* and *Camelot;* and BAM Theatre Company productions of *The Three Sisters, The New York Idea, The Devil's Disciple, The Play's The Thing,* and *Julius Caesar*. He has collaborated with Ugo Tessitore on a Rossini gala staged at Versailles and conducted by Claudio Abbado in the spring of 1985, and on *The Songbook of Louis of France* at the 1985 Edinburgh International Festival.

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Ugo Tessitore

Born in Rome, Ugo Tessitore had his musical training at the University of California at Berkeley and started his career in the theater working with Sandro Sequi, Jean Vilar, and Luca Ronconi, for whom he also translated *A Game of Chess* and *St. Joan*. Mr. Tessitore's credits as a director include *Carmen* at Venice's La Fenice, *La sonnambula* in Bologna, *Samstag aus Licht* by Stockhausen at La Scala in Milan, Rossini's *La donna del lago* for Nice and Trieste, and *La traviata* for the Théâtre Musical de Paris. His collaborations with Frank Dunlop include a Rossini gala conducted by Claudio Abbado and staged at Versailles in the spring of 1985, and *The Songbook of Louis of France* at the Edinburgh International Festival of 1985.

Carl Toms

Carl Toms has designed for theater, opera, and films. His National Theatre work includes *Cyrano, For Services Rendered, Playbill, The Second Mrs. Tanqueray, The Provok'd Wife* (for which he won the SWET Award for best designer in 1981), and *On The Razzle*. He was appointed first head of design and associate designer of the Young Vic at the National Theatre in 1970. He designed Stoppard's *Night and Day* (London, Vienna, and New York), *Sleuth* (London, New York, and Paris), *Vivat, Vivat Regina* (Chichester, London, and New York), and *Windy City* at the Victoria Palace. For the Royal Shakespeare Company at the Aldwych in 1974 he designed Stoppard's *Travesties* (also Vienna and New York) and *Sherlock Holmes*, which went

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to Broadway and won him the Drama Desk Award and the Tony Award for best set designer of the year. He was designer consultant for the investiture of His Royal Highness the Prince of Wales in 1969, receiving the OBE in the Investiture Honours that year.

Carl Toms's other work includes *Macbeth* for the Vienna State Opera, *Swan Lake* for the London Festival Ballet, and the design for the auditorium of the Theatre Royal in Bath. His recent credits include the transfer of *A Patriot for Me* from Chicester to London and then Los Angeles, *Rough Crossing* at the National Theatre, *The Real Thing* in London and Vienna, costumes for *L'italiana in Algeri* in Geneva, *The Happiest Days of My Life* for the Royal Shakespeare Company, and *Blithe Spirit* at the Vaudeville, among others. His most recent work in opera has included costumes for *Lucia di Lammermoor* in Cologne, and *Faust* at the Vienna State Opera directed by Ken Russell.

John Michael Deegan

John Michael Deegan's most recent credits include the set design for the play *Out!* currently at the Judith Anderson Theatre in New York, the sets and lighting for a production of *Lucia di Lammermoor* which has just opened at the Atlanta Opera Company, and the lighting this past spring for a Pittsburgh Opera production of *Daughter of the Regiment* featuring Joan Sutherland. In collaboration with his wife Sarah G. Conly, Mr. Deegan has designed Boston Symphony Orchestra productions at Tanglewood of *Boris Godunov, Oedipus Rex, Fidelio, Orfeo ed Euridice, Béatrice et Bénédict,* and Bach's *St. Matthew* Passion. In addition, he designed the Tanglewood production of *Tosca* in 1980, and he was a lighting designer for the orchestra's 1984 performances of Honegger's *Jean d'Arc au bûcher* at Symphony Hall in Boston and Carnegie Hall in New York. Also with Ms. Conly, Mr. Deegan has designed a production of *Fidelio* at the Maggio Musicale Fiorentino and, for companies ranging from the Opera Company of Boston to the Iceland National Opera, such diverse productions as *Abduction from the Seraglio, The Makropoulos Affair, The Mikado,* and *The Barber of Seville*. Mr. Deegan was Assistant Staff Scenic Designer for the Metropolitan Opera Association for eight years. He now designs sets and lighting for theatre, opera, and ballet companies throughout the United States.

Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly

with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time,* commissioned by the Boston Symphony Orchestra for its centennial in 1981. This past April they participated in the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* in Boston and New York under the direction of Seiji Ozawa.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. The chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand;* both of these have been issued on compact disc. The Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule; their album of *a cappella* twentieth-century American choral music, recorded at the invitation of Deutsche Grammophon, received a Grammy nomination for best choral performance of 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill for Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra for Telarc (a compact disc), and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade for CBS. The chorus has also recorded a Christmas album, "We Wish You A Merry Christmas," with John Williams and the Boston Pops for Philips.

John Oliver made his Boston Symphony Orchestra conducting debut last summer at Tanglewood and led performances of Bach's B minor Mass with the orchestra at Symphony Hall in December 1985. In addition to his work with the Tanglewood Festival Chorus, he is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale.

Tanglewood Choir
John Oliver, Conductor

The Tanglewood Choir includes members of the Tanglewood Music Center's vocal programs who participate in the master classes of Phyllis Curtin either as Fellows in Vocal Music or as members of the Phyllis Curtin Seminar. In recent summers, the Tanglewood Choir's appearances have included productions of Gluck's *Orfeo ed Euridice,* Beethoven's *Fidelio,* Berlioz's *Béatrice et Bénédict,* and Bach's *St. Matthew* Passion, all under the direction of Seiji Ozawa, as well as concert performances with the orchestra under such highly acclaimed guest conductors as Kurt Masur.

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Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

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Joanne L. Colella
Amy G. Harris
Cecile Hastie
Christine Jaronski
Frances V. Kadinoff
Anne Keaney
Patricia Mitchell
Betsy Moyer
H. Diane Norris
Nancy Lee Patton
Julia Poirier
Charlotte C. Russell Priest
Lisa Saunier
Joan Pernice Sherman
Bernadette Yao

Mezzo-sopranos

Maisy Bennett
Barbara Clemens
Arnalee Cohen
Barbara Cooper
Catherine Diamond
Sara Dorfman
Mary F. Ellis
Christine Faub
Paula Folkman
Donna Hewitt-Didham
Leah Jansizian
Mary Jean M. Link
Laurie Rogers
Amy Sheridan
Linda Kay Smith
Ada Park Snider
Nancy Stockwell-Alpert
Judith Tierney
Betty Karol Wilson

Tenors

John C. Barr
Donato Bracco
William A. Bridges, Jr.
James Gary Cronburg
Reginald Didham
William E. Good
Marc P. Hawley
Dean Armstrong Hanson
Stanley Hudson
David E. Meharry
Sean Mooney
Dwight E. Porter
Ronald Severson
Michael W. Spence
Terence Stephenson
Charles L. Wilsom
Richard Witter

Basses

Kelly D. Anderson
Peter Crowell Anderson
William S. Biedron
Bruce R. Bonin
Daniel E. Brooks
Agostino M. DeBaggis
Jay S. Gregory
Roger Grodsky
Steven Ledbetter
Michael Graubart Levin
David K. Lones
David B. McCarthy
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Tanglewood Choir
John Oliver, Conductor

Sopranos

Amy Aliapoulios
Luann Aronson
Eva Franko
Dominique LaBelle
Lisa Lutter
Anne McMillan
Teri Medley
Anna Moser
Joanne Mouradjian
Anne DeVries Richardson
Susan Rosenbaum
Darnelle Scarbrough

Mezzo-sopranos

Lila Ammons
Alicia Cordell
Katharine Emory
Pamela Murray
Barbara Nunes
Jeanne Okrasinski
Karen Peters
Michelle Shayne
Allison Swenson
Johanna Thompson

Tenors

Drew Abbott
Reginald Bouknight
Mark Carlisle
Salvatore Champagne
William Cotten
Walter Dixon
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For more information on Business Friends of Tanglewood, please call Megan Goldman at Symphony Hall, Boston (617-266-1492) or Hilbert H. Finn in Pittsfield (413-443-6420). Your generous gift may be mailed to Business Friends of Music at Tanglewood, Symphony Hall, Boston, MA 02115.

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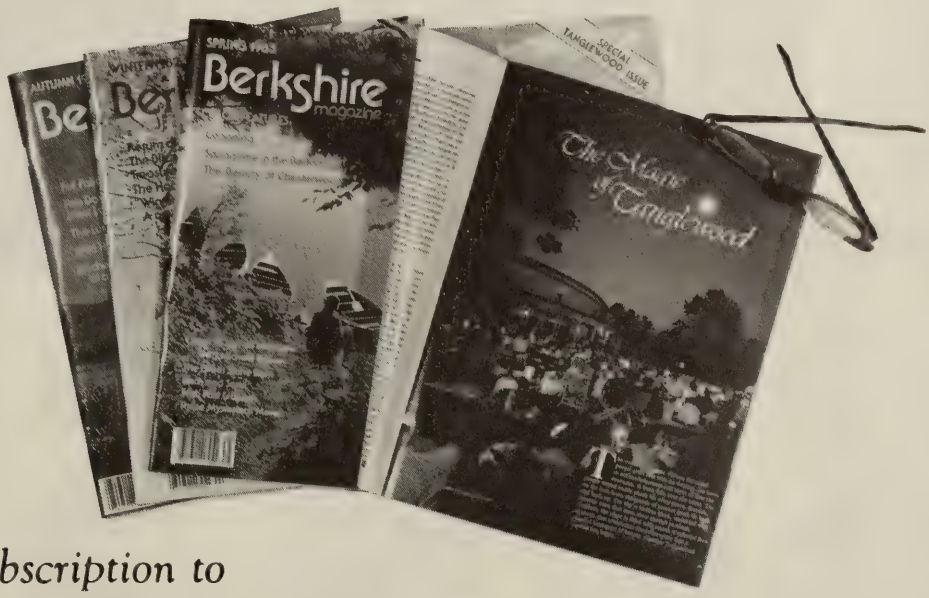
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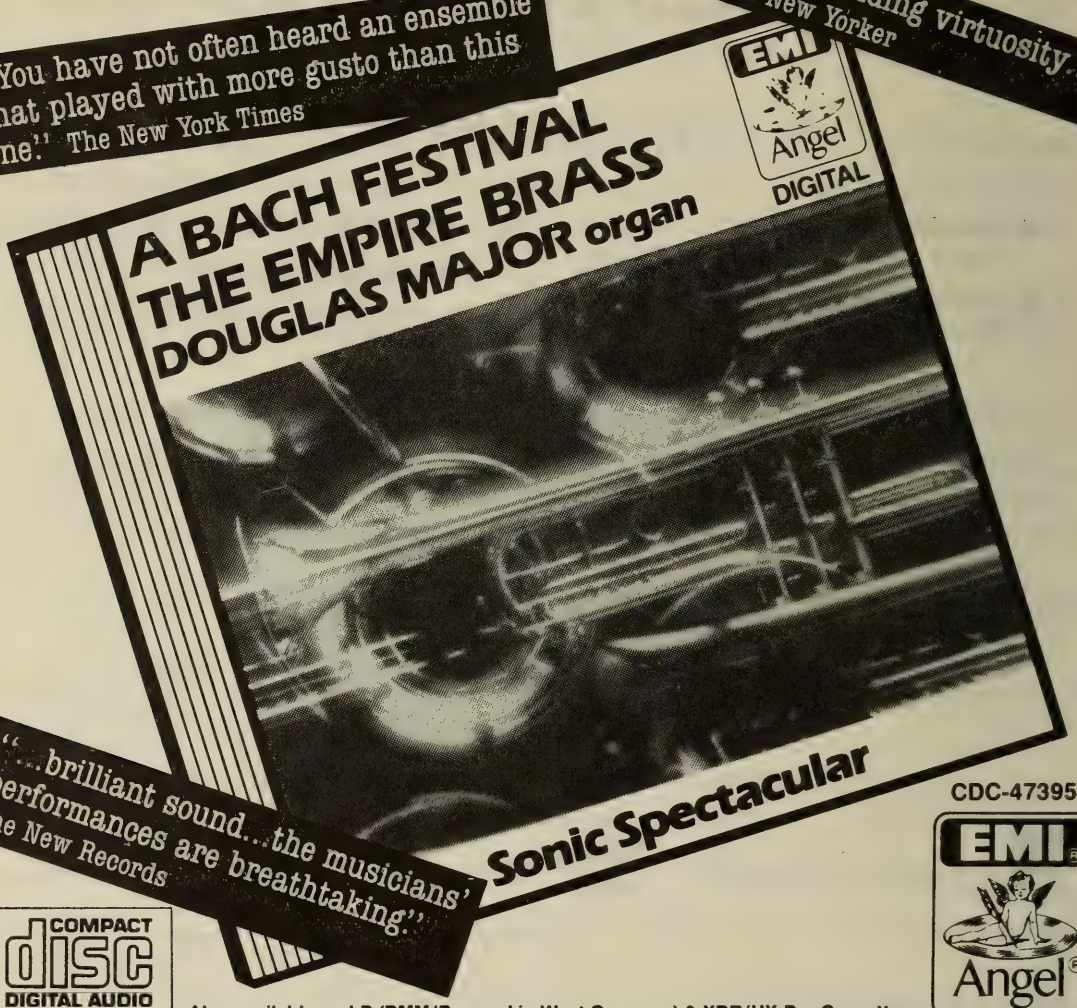
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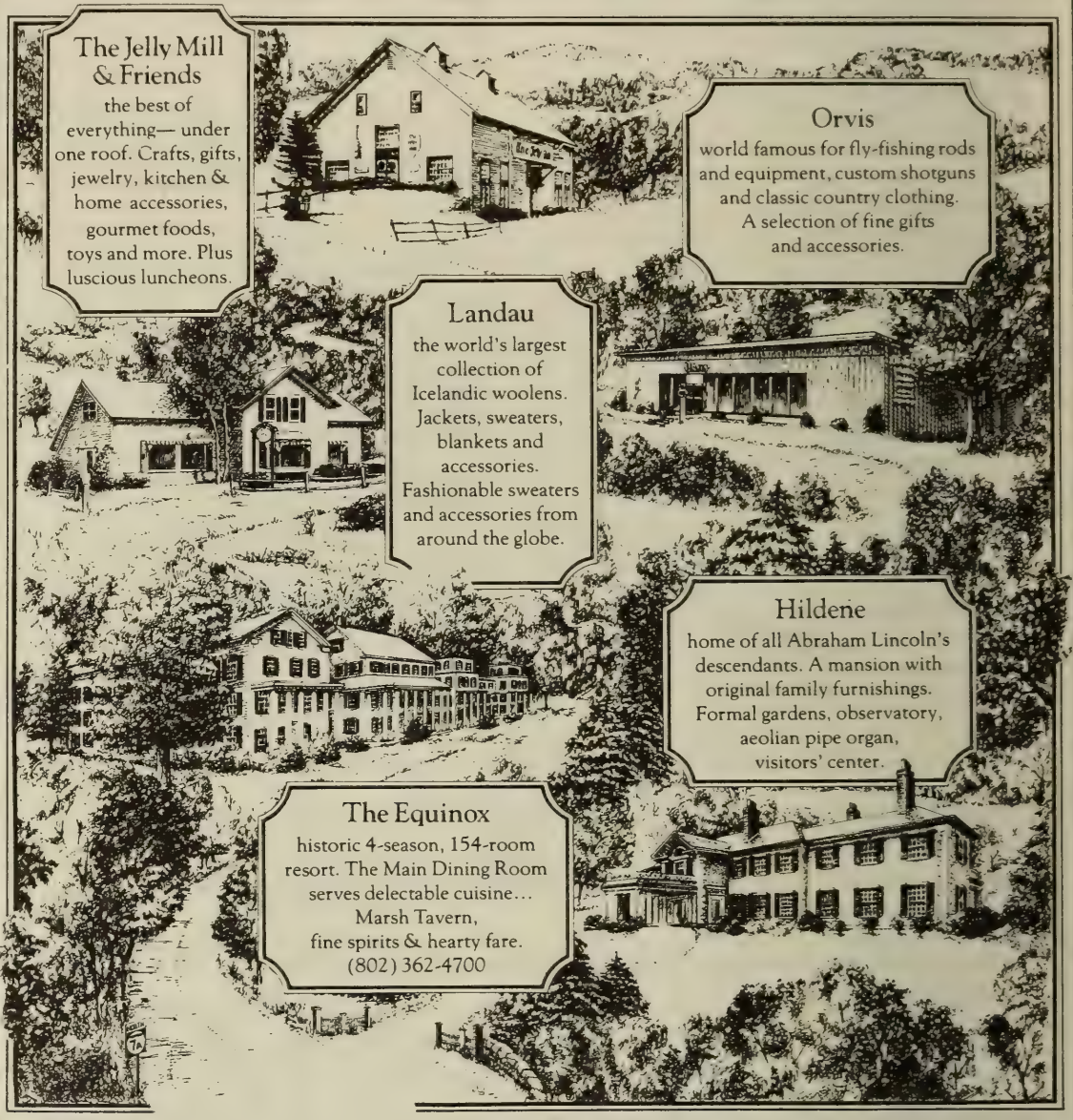
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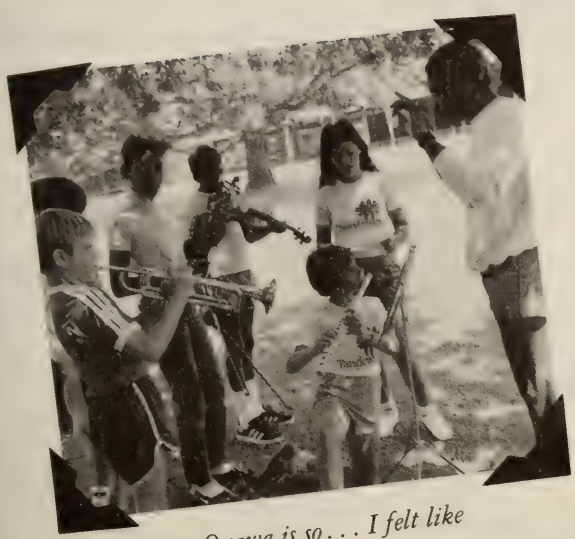


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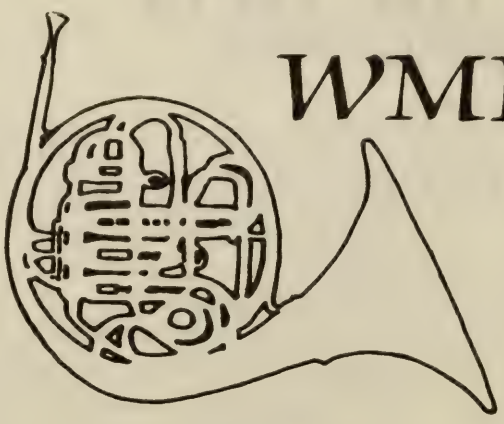


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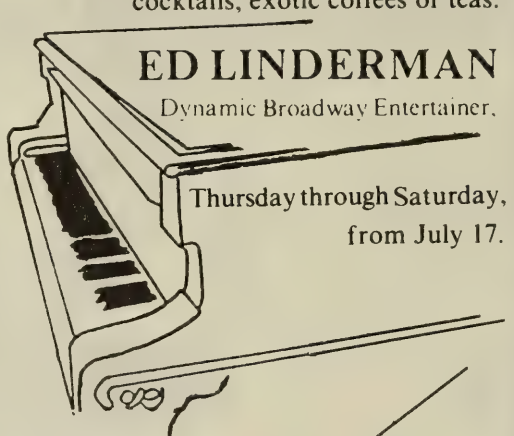
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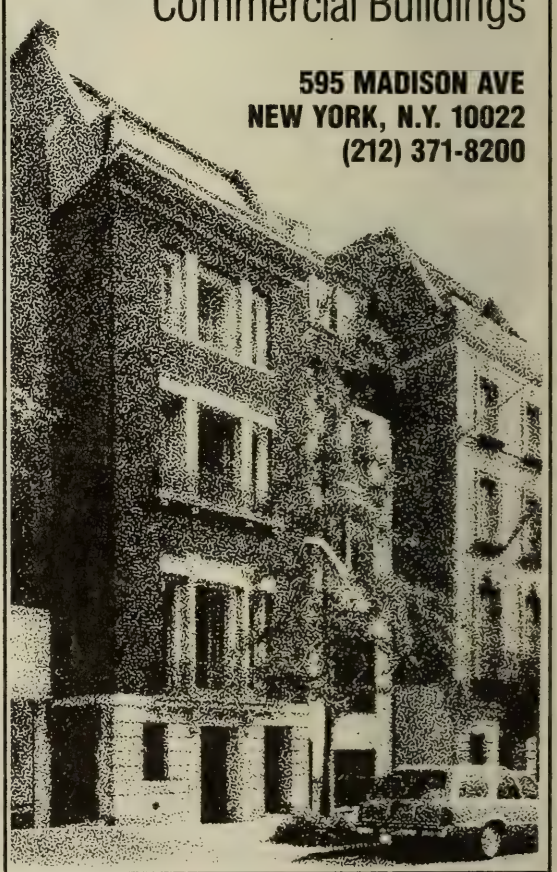
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The Country Inn has special holiday and weekend packages, with suites available for sale or rental. In addition, Jiminy has two condominium communities, The Country Village and Beaver Pond Meadows, where both 2 and 3 bedroom units are available for sale or rent.

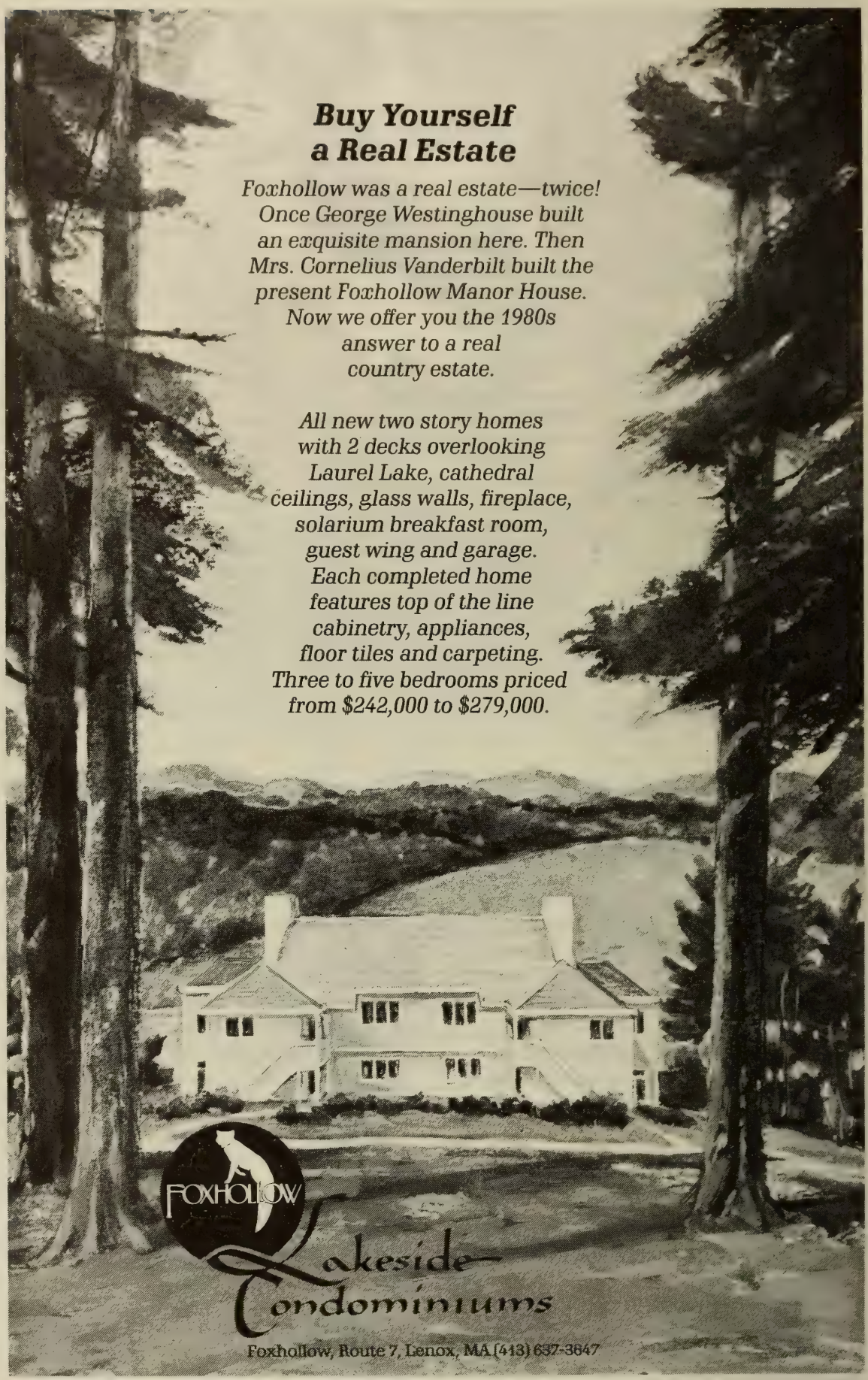
The Jiminy Peak Tennis Club, a brand new facility consisting of tournament-grade courts and a pro shop, will be operated by All American Sports. Programs will be available for all levels of play. In addition, you can enjoy our Alpine Slide and putting course or spend time trout fishing or bicycling.

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COMING CONCERTS AT TANGLEWOOD

Thursday, 24 July at 8:30
(Theatre-Concert Hall)

ALFRED BRENDEL, piano

Music of Beethoven and Liszt

Friday, 25 July at 7
(Weekend Prelude)

MALCOLM LOWE, violin
GILBERT KALISH, piano

Music of Mozart and Brahms

Friday, 25 July at 9

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

HAYDN Symphony No. 60, *Il distratto*
BRAHMS Piano Concerto No. 2

Saturday, 26 July at 8:30
The Serge & Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
LEONARD BERNSTEIN, conductor
MI DORI, violin

BERNSTEIN Serenade (after Plato's *Symposium*) for violin and orchestra
TCHAIKOVSKY Symphony No. 6, *Pathétique*

Sunday, 27 July at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ALFRED BRENDEL, piano

OLIVER KNUSSEN *Music for a Puppet Court* (conducted by the composer)
BEETHOVEN Piano Concerto No. 3; Symphony No. 4

Tuesday, 29 July at 8:30
(Theatre-Concert Hall)

JUILLIARD STRING QUARTET, with
BERNARD GREENHOUSE, cello

Music of Mozart, Debussy, and Schubert

Wednesday, 30 July at 8:30
(Theatre-Concert Hall)

BENJAMIN LUXON, baritone
FREDERICK MOYER, piano

Schubert's *Die schöne Müllerin*

Friday, 1 August at 7
(Weekend Prelude)

DORIOT ANTHONY DWYER, flute
HAROLD WRIGHT, clarinet
JULES ESKIN, cello
GILBERT KALISH, piano

Music of Carl Maria von Weber

Friday, 1 August at 9
(Shed Recital)

'A BRASS SPECTACULAR' featuring Canadian Brass, Empire Brass, and members of the Boston Symphony Orchestra, with Seiji Ozawa, conductor

Saturday, 2 August at 8

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ELIZABETH CONNELL, soprano (Reiza)
LA VERNE WILLIAMS, mezzo-soprano (Fatima)
PAUL FREY, tenor (Huon)
PHILIP LANGRIDGE, tenor (Oberon)
BENJAMIN LUXON, baritone (Sherasmin)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WEBER *Oberon* (commemorating the 200th anniversary of the composer's birth)

Sunday, 3 August at 2:30

BOSTON SYMPHONY ORCHESTRA
NEEME JÄRVI, conductor
EMANUEL AX, piano

PÄRT Collage on a Theme B.A.C.H.
BEETHOVEN Piano Concerto No. 4
BIZET Symphony in C

Tuesday, 5 August at 8:30
(Theatre-Concert Hall)

JUILLIARD STRING QUARTET

Music of Fine, Dutilleux, and Bartók

Thursday, 7 August at 8:30
(Theatre-Concert Hall)

JOSEPH SILVERSTEIN, violin
PETER SERKIN, piano

Music of Stravinsky, Wolpe, Takemitsu, and Messiaen



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Leon Fleisher, Artistic Director

1986 Concert Schedule

Tuesday, 1 July at 2 p.m.
Tanglewood Music Center
Opening Exercises
(admission free;
open to the public)

Tuesday, 8 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa and
Conducting Fellows conducting
Program to include
Beethoven Symphony No. 7

Sunday, 13 July at 10 a.m.
Chamber Music—Fellows

Sunday, 13 July at 8:30 p.m.
Vocal Recital—Fellows

Monday, 14 July at 8:30 p.m.
Young Artists Orchestra
Eiji Oue conducting
Program to include
Berlioz *Symphonie fantastique*

Tuesday, 15 July at 8:30 p.m.
Vocal Recital—Fellows

Wednesday, 16 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Gustav Meier and
Conducting Fellows conducting
Program to include
Wagner Excerpts from *Tannhäuser*

Saturday, 19 July at 2 p.m.
Chamber Music—Fellows

Sunday, 20 July at 10 a.m.
Chamber Music—Fellows

Sunday, 20 July at 8:30 p.m.
Chamber Music—Young Artists

Monday, 21 July at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 22 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Leonard Bernstein and
Conducting Fellows conducting
Program to be announced

Wednesday, 23 July at 8:30 p.m.
Chamber and Vocal Music—Fellows

Saturday, 26 July at 2 p.m.
Young Artists Orchestra and Chorus
Leonard Atherton and
Eiji Oue conducting
Program to include
Bartók Concerto for Orchestra

Sunday, 27 July at 10 a.m.
Chamber Music—Fellows

Sunday, 27 July at 8:30 p.m.
Vocal Recital—Fellows

Monday, 28 July at 8:30 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher and
Conducting Fellows conducting
Program to be announced

Saturday, 2 August through
Thursday, 7 August
FESTIVAL OF
CONTEMPORARY MUSIC
Saturday, 2 August
—Fellows of the Tanglewood
Music Center, 2 p.m.
Sunday, 3 August
—Fellows of the Tanglewood
Music Center, 10 a.m.
—Fellows of the Tanglewood
Music Center, 8:30 p.m.
Monday, 4 August
—Fellows of the Tanglewood
Music Center, 8:30 p.m.
Tuesday, 5 August
—Juilliard String Quartet, 8:30 p.m.*
Wednesday, 6 August
—Tanglewood Music Center
Orchestra, Oliver Knussen,
conductor, 8:30 p.m.
Thursday, 7 August
—Joseph Silverstein, violin, and
Peter Serkin, piano, 8:30 p.m.*

Sunday, 10 August at 10 a.m.
Chamber and Vocal Music—Fellows

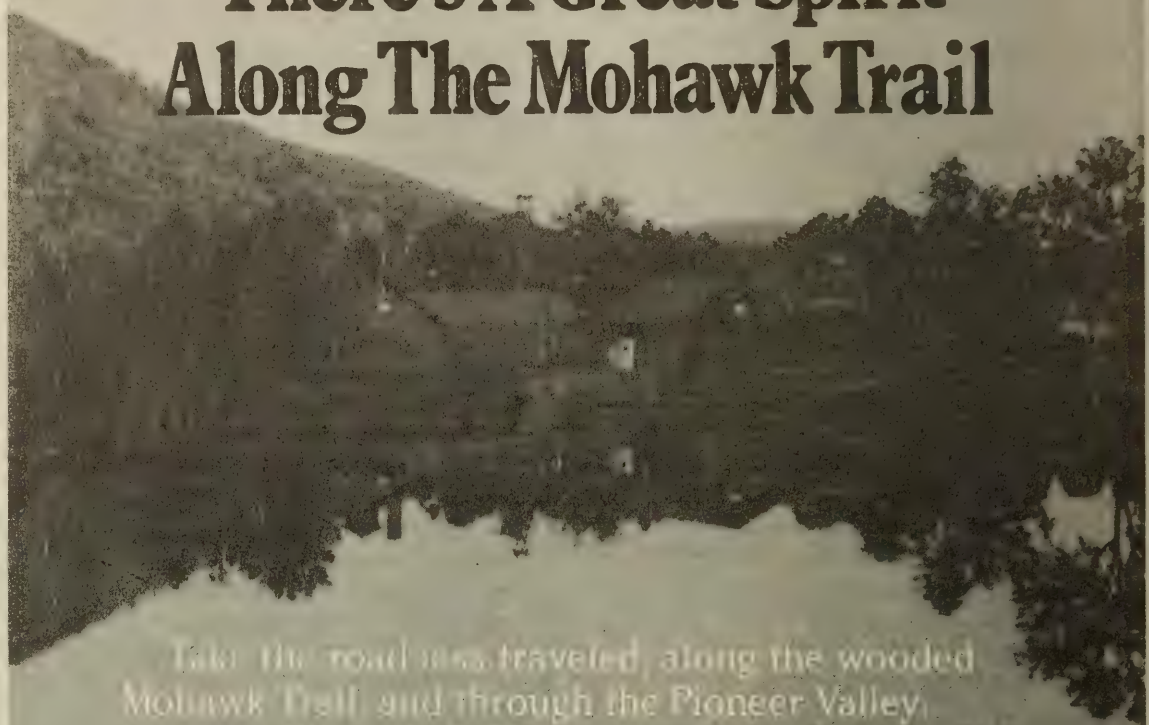
Monday, 11 August at 8:30 p.m.
Young Artists Orchestra
Robert Sirota and
Eiji Oue conducting
Program to include
Brahms Symphony No. 2

Wednesday, 13 August at 8:30 p.m.
Chamber Music—Fellows

Saturday, 16 August at 2 p.m.
Tanglewood Music Center Orchestra
Leon Kirchner and
Conducting Fellows conducting
Program to include
Stravinsky Symphony in
Three Movements

Sunday, 17 August at 2 p.m.
Chamber Music—Fellows

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Sunday, 17 August at 8:30 p.m.
Vocal Recital—Fellows

Monday, 18 August at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 19 August at 8:30 p.m.
Young Artists Orchestra and Chorus
Leonard Atherton and
Eiji Oue conducting;
Joseph Silverstein, violin
Program to be announced

Wednesday, 20 August at 8:30 p.m.
Tanglewood Music Center Orchestra
Gennady Rozhdestvensky and
Conducting Fellows conducting
Program to include
Shostakovich Symphony No. 10

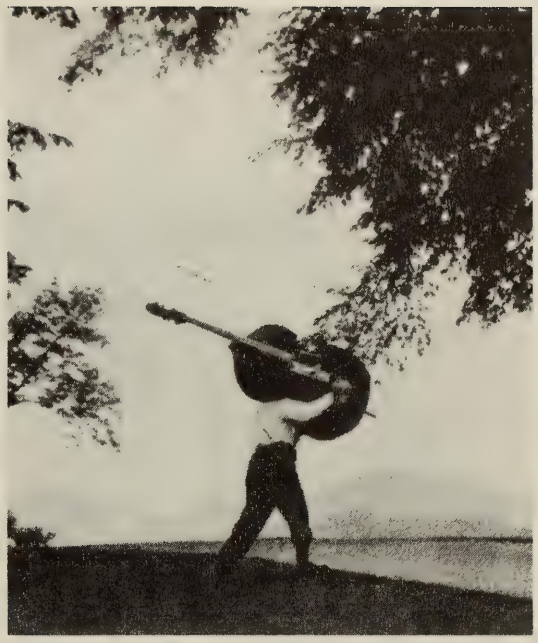
Saturday, 23 August at 2 p.m.
Vocal Recital—Fellows

Sunday, 24 August at 10 a.m.
Chamber Music—Fellows

Sunday, 24 August at 8:30 p.m.
Chamber Music—Fellows

Monday, 25 August at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 26 August
TANGLEWOOD ON PARADE
(Afternoon events beginning at 2:30, followed by a gala orchestra concert at 9 featuring the Tanglewood Music Center Orchestra, the Young Artists Orchestra, and the Boston Symphony Orchestra.)*



Schedule subject to change.

Current information available each week at the Tanglewood Main Gate.

Except where noted, admission is by a $5 donation for chamber music and vocal concerts, and by a $6 donation for orchestra concerts. Members of the Friends of Music at Tanglewood are admitted to all Tanglewood Music Center events without charge.

*Tanglewood Festival ticket required

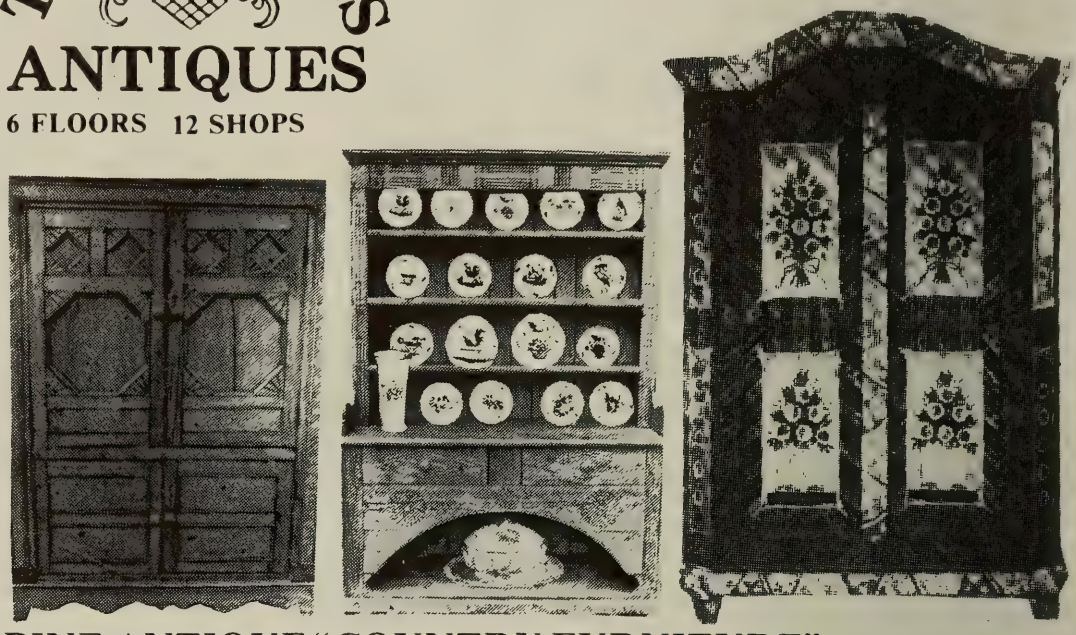
Programs designated "Fellows" events are performed by members of the Tanglewood Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is comprised of members of the Fellowship Program.

Programs designated "Young Artists" events are performed by members of the Boston University Tanglewood Institute's Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute's Young Artists Programs, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center and concludes with a gala concert at 9:00 p.m. featuring the Boston Symphony Orchestra, the Tanglewood Music Center Orchestra, and conductors Seiji Ozawa and John Williams. Tanglewood Festival tickets are required and are available at the Tanglewood box office.

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Tanglewood Music Center
Festival of
Contemporary
Music
2–7 August 1986

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NOVEMBER 24, 1986

Featuring works by John Anthony Lennon, Tod Brief, Mario Davidovsky and composers from the MacDowell Colony. Conductor to be announced.

FEBRUARY 23, 1987

Conducted by Gunther Schuller, this program will celebrate the 70th birthdays of composers Milton Babbitt and George Perle. Also featuring "Notturno" by Donald Martino.

APRIL 13, 1987

An All British Program conducted by Oliver Knussen. Works to include "The Sentinel of the Rainbow" by Robert Saxton and "The River of Hell" by Robin Holloway.

For further information and a season brochure, call (617) 437-0231 or write: COLLAGE, 295 Huntington Avenue, Suite 208, Boston, Massachusetts 02115

Subscriptions are Available

1986 FESTIVAL OF CONTEMPORARY MUSIC
sponsored by the
TANGLEWOOD MUSIC CENTER
Leon Fleisher, *Artistic Director*

Richard Ortner, *Administrator*

Oliver Knussen, *Composer-in-Residence*



Works presented at this year's Festival were prepared under the guidance of the following Tanglewood Music Center Faculty:

Leon Fleisher
Dennis Helmrich
Gilbert Kalish
Oliver Knussen
Louis Krasner
Joel Krosnick
Donald MacCourt
Peter Serkin
Joel Smirnoff
Roger Voisin
Yehudi Wyner

1986 Visiting Composer/Teachers

Elliott Carter
Leon Kirchner
George Perle
Poul Ruders
Robert Saxton
Toru Takemitsu

1986 Festival of Contemporary Music Advisory Committee

Jacob Druckman
John Harbison
Hans Werner Henze
Leon Kirchner

The Tanglewood Music Center is maintained for advanced study in music and sponsored by the Boston Symphony Orchestra

Seiji Ozawa, *Music Director*
Daniel R. Gustin, *Acting General Manager*

The 1986 Festival of Contemporary Music is supported by a grant from the National Endowment for the Arts, and with funds from the generous and loyal Friends of Music at Tanglewood.

References furnished on request



Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Abbey Simon
Georg Solti
Tanglewood Music Center
Michael Tilson Thomas
Beveridge Webster
Earl Wild
John Williams
Wolf Trap Foundation for the Performing Arts
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Contemporary Music at Tanglewood

Every year the Tanglewood Music Center sponsors an intensive week of contemporary music, a term taken to include some of the established classics of our century, but far more the recent work of both young and established composers. As in the past, the Festival of Contemporary Music aims to represent different approaches to music, to be generally inclusive in its approach with no claim to be comprehensive. (Indeed, given the number of composers actively at work all over the world today, no single week's concerts, however full, has any hope of comprehensiveness.)

The programs have been chosen by a committee of musicians under the leadership of Oliver Knussen; each program aims to include a number of works in styles that offer interesting contrasts. The works by young European composers, for example, almost all show some kind of American influence; at the same time, music by some senior American composers (George Perle, Gunther Schuller) maintains important European influences. No numerical test has been applied to determine the relative proportion of American versus non-American work (Knussen says "I loathe musical jingoism"), but there is perhaps a balance, for purposes of comparison, between young American and young European composers.

As is customary, this year's Festival offers a glimpse at current or recent work by composers who were once at Tanglewood as Fellows in Composition: Bainbridge, Drattell, Knussen, Lloyd, Neikrug, Thorne, Torke. It also pays homage to senior masters as they reach numerically significant birthdays: Milton Babbitt, on his 70th birthday; Henri Dutilleux on his 70th; Hans Werner Henze on his 60th; Morton Feldman on his 60th.

While individual compositions may be perceived to fall into a category represented by one or another of the recent musical buzzwords—minimalism, serialism, the new romanticism—the program as a whole has no tendentious aim, unless it be to suggest that pigeonholing composers by means of a one-word description has less validity today than ever before. Today's musical creators are drawing on extremely varied sources that make an impact on them, fusing them into a personal statement that differs from all of the sources that went into it. Since the end of World War II, the word "eclecticism" has been bandied about pejoratively between representatives of armed camps in the musical world. Today it is becoming respectable again. Drawing upon a wide range of sources did not destroy the personal quality in the music of Handel, Mozart, or Stravinsky, to name three notably eclectic composers of the past; there is no reason why it need do so today. Knussen likes to talk of a "meaningful eclecticism," a totally personal absorption of elements from many different kinds of music into a single stream that represents the power of one composer's musical imagination. FCM '86 celebrates that imaginative fusion.

—Steven Ledbetter
Musicologist and Program Annotator
Boston Symphony Orchestra

Contemporary Music at Tanglewood



To return to this very special place, where some sixteen years ago I first became aware of so many ideas and ideals—not to mention people—which profoundly influenced the direction of my own musical life, has been an immense pleasure and honour; I have yet to encounter another place where such a heady and intensive confrontation of the technical, practical, and spiritual aspects of music occurs. Certainly the exposure of young, gifted performers to such a concentration of new music as the Festival of Contemporary Music presents each year remains to my knowledge quite unique and, if necessarily danger-fraught—the mind-boggling scheduling problems posed and somehow solved annually by James Whitaker—ultimately can provide an irreplaceable practical crash-course in how to deal with unfamiliar and often very taxing new scores. A few summers here in the early 1970s, under the inspirational guidance of my teacher, Gunther Schuller, opened my eyes to those problems and potential solutions in ways that I shall never forget.

The search for music that will provide rewarding and varied experience for the Fellows of the Tanglewood Music Center is, then, one major consideration in the

ALEA III

Theodore Antoniou, *Music Director*

1986-87 Season

Boston University: September 27
Kucyna International Composition Prize Concert (free)

Longy School of Music: October 17
ALEA Commissions and a Surprise! Joan Heller, Soprano; Edwin Barker, Contrabass

Boston University: December 1
"SOLOISTS", Judith Kellock, Soprano; The Paratore Brothers, Piano Duo

Longy School of Music: March 28
"PERCUSSION & SOLOISTS"

Tickets: $5 ($3 for students and senior citizens) All 3 concerts for only $10!

Boston University: February 19
Composers' Workshop (free and open to the public)

Boston University: May 1 & 2
An Evening of Contemporary Opera - John Goodman, The Garden of Flowers *(world prem.) Hans Werner Henze,* The Tedious Way to the Place of Natascha Ungeheuer

Tickets: $8 ($4 students and senior citizens)

choice of programs for the present Festival; happily, quite a few former composition Fellows of the TMC are represented by their work as well. Aside from these "local" concerns, and the request that the content of recent years' Festivals not be duplicated, the planner today is on his/her own: the pendulum-swings of stylistic fashion have accelerated so bewilderingly over the past decade-and-a-half that a central "Mainstream" can no longer either provide background or provoke meaningful reaction in this or any other contemporary music festival.

What I have tried to accomplish with these programmes (armed with suggestions and help from my co-workers) is simply to construct varied and illuminating contrasts of approach, colour, and "weight," drawing on recent work from several generations of composers on both sides of the Atlantic and beyond—more than thirty works in the Festival date from *after* 1975—celebrating, if you like, the peaceful coexistence of such diverse and lively musical types as can be found today working at the highest levels of technical excellence. Whether these juxtapositions will, as I hope, begin to build up an image of the onset of an age of meaningful synthesis and cross-fertilisation (which is, by the way, my own view of how the wind is blowing) or whether they remain merely interesting objects placed next to each other willy-nilly is a question for each individual listener to consider.

The representation of trans-Atlantic influence in *both* directions has been a conscious programming factor; the bringing together of seemingly incompatible contemporaries; works by young composers which seem to me to be bound for near-"classic" status in new music; and so forth. No survey, however notional, of music now can ignore the huge strides that have been made in electronic and computer music studios. Tapes thrown into "live" concerts are, it seems to me, always at a disadvantage, hence our separation of them into "Preludes" which, I hope, will relate also to the more general concerns of this Festival.

It is a special pleasure to welcome Toru Takemitsu to Tanglewood in this context: there is perhaps no other single creative figure alive who demonstrates so graphically what an integration of culture, styles, and spiritual approaches can achieve when forged through a unique poetic sensibility.

It remains to thank everyone who has contributed to making this Festival possible: in particular Daniel Gustin, Richard Ortner, and Karen Leopardi of the TMC for their initiative and incalculable practical assistance of all kinds; Leon Fleisher and Gilbert Kalish, who have provided the best moral and musical support one could wish for; and all those, in fact, without whom these programs would remain ideas on paper.

—Oliver Knussen
Composer-in-Residence
Tanglewood Music Center

G. SCHIRMER
salutes
OLIVER KNUSSEN
Composer-in-Residence
1986 Tanglewood Festival of Contemporary Music

Oliver Knussen has been in the forefront of the younger generation of British composers since 1968 when, at the age of sixteen, he astonished the musical world by conducting the première of his First Symphony with the London Symphony Orchestra. The enthusiastic critical reaction was echoed in New York two weeks later when Knussen again led the LSO at Carnegie Hall. *The Saturday Review* noted that the composer had "not only...the facility to manipulate a variety of contemporary idioms, but also the...depth of understanding to relate them to the broad panorama of symphonic logic."

Knussen's music has proven extremely popular with audiences as well as critics, and has been championed by conductors André Previn and Michael Tilson Thomas and flutist James Galway among others. His recent operatic collaboration with Maurice Sendak, *Where the Wild Things Are,* was the hit of the 1984 New York Philharmonic Horizons Festival.

Knussen has served as composer-in-residence at the Aspen Festival (1976) and guest conductor at Tanglewood (1981). In 1986 Knussen is composer-in-residence at Tanglewood; his *Coursing* receives its American première at the Festival of Contemporary Music.

Selected Works by Oliver Knussen:
(*—Available on Rental)

CHAMBER

Océan de Terre, op. 10
S; mixed ens *(F0583)* $19.00
Ophelia Dances, Bk. I, op. 13
9 instruments *(F0665)* $19.75

ORCHESTRAL

Concerto for Orchestra, op.5*
Coursing, op. 17*
Full Score *(F0790)* $16.75
Symphony No. 2, op. 7*
Full Score *(F0747)* $19.50
Symphony No. 3, op. 18*

VOCAL

Rosary Songs, op. 9
S; cl,vla;pno *(F0540)* $17.00
Trumpets, op. 12
S; 3 cl *(F0541)* $12.50

OPERA

Higglety Pigglety Pop!, op.21*
S,S,MS,T,Bar,Bs-bar,Bs-bar; orch
Where the Wild Things Are, op.20*
S,MS,MS,T,Bar,Bs-bar,B; orch



The works of Oliver Knussen are published by **Faber Music**, London, and are available in the United States through **G. Schirmer**, New York. Call toll-free (800-221-4755) for rental information.

1986 Festival of Contemporary Music
Saturday, 2 August at 2 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

OLIVER KNUSSEN
(b.1952)

Fanfares for Tanglewood (1986)*

OLIVER KNUSSEN

Coursing (1979)†

GUSTAV MEIER, conductor

YEHUDI WYNER
(b.1929)

On this most voluptuous night, Five songs for soprano and chamber ensemble on texts by William Carlos Williams (1982)

I. On this most voluptuous night
II. The end of the parade
III. The Artist
IV. Learning with age to sleep
V. Calypsos

ANNE DeVRIES RICHARDSON, soprano

INTERMISSION

GUNTHER SCHULLER
(b.1925)

Concerto da Camera (1971)

OLIVER KNUSSEN, conductor

SIMON BAINBRIDGE
(b.1952)

Concertante in moto perpetuo (1983)

ALEXA ZIRBEL, oboe
MARK GIBSON, conductor

ELLIOTT CARTER
(b.1908)

Penthode (1985)

OLIVER KNUSSEN, conductor

*first performance
†U.S. premiere

Baldwin piano

1986 Festival of Contemporary Music
Sunday, 3 August at 10 a.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

JONATHAN LLOYD
(b.1948)

Feuding Fiddles (1986)†

MARTA SZLUBOWSKA, violin
SARA PARKINS, violin

BENJAMIN BRITTEN
(1913-1976)

String Quartet No. 3, Opus 94 (1975)

I. Duets
II. Ostinato
III. Solo
IV. Burlesque
V. Recitative and Passacaglia
(La Serenissima)

THE CASSATT QUARTET
ADELA PENA, violin
LAURAJEAN GOLDBERG, violin
EUFROSINA RAILEANU, viola
ANNA CHOLAKIAN, cello

INTERMISSION

TORU TAKEMITSU
(b.1930)

Rocking Mirror Daybreak(1983)

I. Autumn
II. Passing Bird
III. In the Shadow
IV. Rocking Mirror

MARI SONE, violin
ADRIANA ROSIN, violin

ARNOLD SCHOENBERG
(1874-1951)

Suite, Opus 29 (1926)

Ouverture
Tanzschritte
Thema mit Variationen
Gigue

†U.S. premiere

Baldwin piano

1986 Festival of Contemporary Music
Sunday, 3 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

MORTON FELDMAN§
(b.1926)

Piece for Four Pianos (1957)

CAROL ARCHER, BENJAMIN LOEB,
ERIKA NICKRENZ, and MICHAL TAL, pianos

GEORGE PERLE
(b.1915)

Woodwind Quintet No. 4 (1985)

Invention
Scherzo
Pastorale
Finale

HANS ABRAHAMSEN
(b.1952)

Märchenbilder (1984)

Allegro con movimento
Andante alla marcia
Scherzo prestissimo

CARL ST. CLAIR, conductor

INTERMISSION

DEBORAH DRATTELL
(b.1954)

Double Concerto for violin, cello,
and chamber ensemble (1986)*

Molto espressivo
Mysterioso, andante cantabile
Appassionato

STEVEN MILLER, violin
KARL PARENS, cello
ROMELY PFUND, conductor

LOUIS ANDRIESSEN
(b.1939)

Symphony for Open Strings (1978)†

RICHARD WESTERFIELD, conductor

*first performance
†U.S. premiere
§commemorating the composer's 60th birthday

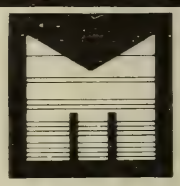
Baldwin piano

1986 Festival of Contemporary Music

Electro-Acoustic Prelude
Monday, 4 August at 7:30 p.m.
Chamber Music Hall

PAUL LANSKY	*Idle Chatter* (realized at Columbia/Princeton Studio)
JAMES DASHOW	*In Winter Shine* (realized at MIT, Cambridge)
JONATHAN HARVEY	*Mortuos Plango, Vivos Voco* (realized at IRCAM, Paris)

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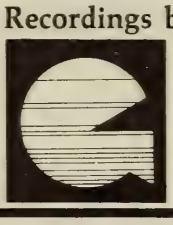


Published works for instrumentalists, vocalists, chamber groups, orchestras, choruses, band/wind ensembles, jazz/ragtime/third stream ensembles.

Including works by Oliver Knussen, George Perle, Nicholas Thorne, Arnold Schoenberg, Gunther Schuller, Sheree Clement, Vic Firth, Ran Blake, Thomas Oboe Lee, Lewis Spratlan, Robert DiDomenica, Roger Bourland, Ellen Taaffe Zwilich, John Stewart McLennan, George Russell and many others.

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Monday, 4 August at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

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(b.1946)

Mobile (1981)†

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(b.1930)

Water-Ways (1977)

NICHOLAS THORNE
(b.1953)

Chaconne: *Passion of the Heart* (1983)

LEON FLEISHER, conductor

INTERMISSION

ALAN STOUT
(b.1932)

Cinq Visages de LaForgue (1971-77)*

Dolce cantabile
Lentissimo
Misterioso
Lentissimo
Lento

ALICIA CORDELL, soprano
RICHARD HOENICH, conductor

HANS WERNER HENZE§
(b.1926)

Fandango sopra un basso del Padré Soler (1985)†

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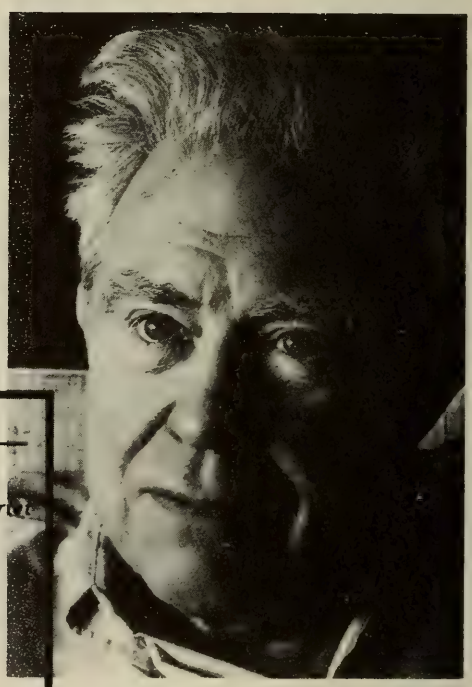
1986 Festival of Contemporary Music

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Chamber Music Hall

JAY ALAN YIM	*Shiosai* (realized at CCRMA, Stanford)
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Samuel Rhodes, viola
Joel Krosnick, cello

IRVING FINE
(1914-1962)

String Quartet (1952)

Allegro risoluto
Lento

HENRI DUTILLEUX§
(b.1916)

Ainsi la Nuit (1976)

I. Nocturne
II. Miroir d'Espace
III. Litanies
IV. Litanies 2
V. Constellations
VI. Nocturne 2
VII. Temps suspendu

INTERMISSION

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(1881-1945)

String Quartet No. 5 (1934)

Allegro
Adagio molto
Scherzo. Alla bulgarese (Vivace)
Andante
Finale. Allegro vivace

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MICHAEL TORKE (b.1961)	*Ecstatic Orange* (1985)
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Baldwin piano



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Thursday, 7 August at 7:30 p.m.
Chamber Music Hall

RICK TAUBE	*Jubjub* (realized at CCRMA, Stanford)
CHARLES DODGE	*The Waves* (realized at MIT, Cambridge)
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PETER SERKIN, piano

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Duo Concertant (1932)

- Cantilène
- Eclogue I
- Eclogue II
- Gigue
- Dithyrambe

STEFAN WOLPE (1902-1972)

Piece in two parts for violin alone (1964)

OLIVIER MESSIAEN (b.1908)

Cantéyodjayâ (1948)

INTERMISSION

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From Far Beyond Chrysanthemums and November Fog, for violin and piano (1983)

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Sonata for violin and piano (1949)

- Un poco allegro
- Andante appassionato
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Weekend Prelude

Friday, 8 August at 7

THE COPLEY STRING TRIO
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Ronald Feldman, cello

SCHUBERT — Trio in B-flat for violin, viola, and cello, D.581
Allegro moderato
Andante
Menuetto: Allegretto
Rondo: Allegretto

DOHNÁNYI — Serenade in C for violin, viola, and cello, Opus 10
Marcia: Allegro
Romanza: Adagio non troppo, quasi andante
Scherzo: Vivace
Tema con variazioni: Andante con moto
Rondo (Finale): Allegro vivace

Notes

Franz Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later, when Schubert himself was just twenty. It was one of the many Schubert works that remained almost entirely unknown after the composer's premature death, and it remained unpublished until 1897. Still, George Grove and Arthur Sullivan saw the manuscript in Vienna in 1867, during their highly successful foraging expedition for lost Schubertiana; they pronounced it "very good," and they may have been responsible for getting the work into the hands of Joseph Joachim, who was the violinist in an ensemble that gave the first public performance of the work in London in 1869. The trio is a relatively unpre-

possessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime.

Although he grew up in an environment that produced some important nationalist composers (Kodály and Bartók), **Ernö Dohnányi** always stayed much closer to the main German traditions of late Romantic music, especially that of Brahms, whose influence on him was profound. The present serenade was published in 1904, when the composer was twenty-seven years old; he had already established himself with his Opus 1, a piano quintet praised by Brahms himself, and the present Opus 10 was to attract the attention of Donald Francis Tovey, who hailed it, in an extended analysis, as one of the very few great compositions for three stringed instruments since the days of Mozart and Beethoven. Nonetheless, the serenade, with its five movements and their characteristic titles, is more of a suite than a traditional chamber piece (especially since it lacks a sonata-form first movement). The lively march of the opening includes a Trio suggesting a folk melody, with the steady accompanying drone. This Trio returns briefly in the finale, along with the rhythmic pattern of the march, to round off the work as a whole. The scherzo has a rapid fugal opening; following the Trio, both scherzo theme and Trio recur as part of a double fugue—heavy learning indeed, though worn lightly. The variation movement is the most serious part of the serenade; its quiet unfolding in a rich, romantic way is filled with marvels of invention for the three instruments.

—Steven Ledbetter

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GUNTHER HERBIG conducting

MOZART	Overture to *Così fan tutte*, K.588
HAYDN	Cello Concerto in C Moderato Adagio Allegro molto YO-YO MA

INTERMISSION

TCHAIKOVSKY	Variations on a Rococo Theme, Opus 33, for cello and orchestra YO-YO MA
PROKOFIEV	*Scythian Suite* (Suite from *Ala and Lolli*), Opus 20 The Adoration of Veles and Ala The Enemy God and the Dance of the Black Spirits Night The Glorious Departure of Lolli and the Procession of the Sun

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NOTES

Wolfgang Amadè Mozart
Overture to *Così fan tutte*, K.588

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. Così fan tutte *was commissioned for the Court Opera of Vienna by Emperor Joseph II himself. Lorenzo da Ponte wrote the libretto. The first performance took place at the Court Theater in Vienna on 26 January 1790. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

The Mozart operas that we consider among his greatest—including the three masterpieces to libretti of Lorenzo da Ponte—were not particularly successful in Vienna during the composer's lifetime. *The Marriage of Figaro*, after a lukewarm reception in Mozart's home town, had indeed had an extraordinary popularity in Prague, where it became the local rage, a fact that led directly to the creation of *Don Giovanni* for that city. But both works were too richly complex to attract the sustained attention of the court or the general populace in the Imperial capital. It must have been something of a surprise, then, when the Emperor himself, the enlightened reformist monarch Joseph II, specifically requested a new work from the duo. The Emperor even chose the subject, it seems; at any rate there is a legend that he asked da Ponte to use as the theme of his story a series of scandalous events that had startled and titillated the court not long before. We may take that legend with a large grain of salt, though, if

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only because there is a long theatrical tradition of tales involving two pairs of lovers who trade partners for a time (usually with comic effect) and then reconcile before the final curtain (English-speaking audiences probably think first of *A Midsummer Night's Dream*). In any case, for his only Mozart libretto that was not based on a pre-existent literary source, da Ponte wrote what has been described as his most perfect libretto, an interplay of comedy and sentiment balanced with almost mathematical exactitude.

Mozart then wrote a score for da Ponte's comedy, music that expanded its range of human expression tenfold. Too much, apparently, for early listeners. The opera enjoyed only a handful of performances before being dropped from the repertory until long after Mozart's death. Audiences found it disconcerting to see stock theatrical types suddenly turning into real human beings who could be affecting as well as absurd. The basic tale was regarded as obscene in nineteenth-century Germany, and a puritanical composer like Beethoven, who certainly understood and admired Mozart's music as few could ever do, regarded *Così fan tutte* as little short of pornographic!

In our century, however, *Così fan tutte* has justly taken its place, along with *Figaro*, *Don Giovanni*, and *The Magic Flute*, as one of the supreme creations in the pantheon of musical theater. Far from regarding it as an unperformed and little-regarded side of Mozart's genius, we now go to the opposite extreme of casually abbreviating its Italian title to the first word (which is meaningless by itself), inevitably mispronounced as "cozy," when it should be accented on the final syllable. "*Così*" means "thus" or "so"; one commentator has pointed out that it makes as much sense to refer to Mozart's opera by this title as to call three famous Shakespearean comedies *All's*, *As*, and *Much*. Nonetheless the cozy abbreviation will probably stand, if only because no one has ever succeeded in coming up with a convenient English translation for the epigrammatic Italian title. "*Così fan tutte*" means "Thus do all [women behave]" ("women" being implied by the feminine plural ending of "*tutte*"); various suggested versions exist: *So Do They All*, *All Women Are Like That*, etc. But they are clumsy and uninspiring, compared to the neat, punchy, and characteristic Italian title. So Italian it will remain.

Early audiences probably had difficulty understanding that aspect of the score that we treasure most today: Mozart's unsurpassed ability to run a very fine line between

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the parody of operatic emotions and truly expressive human feeling. Though the plot turns lend themselves admirably to a purely farcical expression, Mozart constantly brings us up short by eloquent reminders of his characters' most intense feelings. Sometimes a laugh forms in our minds and on our lips, only to be extinguished in the melting beauty of a Mozartian turn that suddenly penetrates to the heart.

As with Mozart's other mature operas, *Così fan tutte* begins with an overture in the same key in which the opera will end (here C major). And as with all of the major operas except *The Marriage of Figaro*, the overture has at least one specific reference to the music of the opera itself. In this instance, the reference is to the words of the title as sung by the old cynic Don Alfonso, who claims early in Act I, "The fidelity of women is like the Arabian phoenix; everyone will tell you it exists, but no one has ever seen it." It is he who insists "they are all like that"—"*così fan tutte*," and the two young men listening to him echo the sentiment. The music to that phrase appears early in the overture (after two poignant phrases from the solo oboe), and it returns near the end. In between, Mozart's bustling C major sonata-form movement foreshadows the lively, even farcical goings-on that we are about to witness, but leaves us generally unprepared for the depth of emotion that he will generate.

—Steven Ledbetter

Joseph Haydn
Cello Concerto in C

Franz Joseph Haydn was born at Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. The Cello Concerto in C was probably composed about 1765, judging from the relative location of the entry of its main theme in Haydn's own thematic catalogue of his works. It was most likely written for and performed soon after its completion by the principal cellist at Eszterháza, Joseph Weigl. The concerto is scored for solo cello with an orchestra of two oboes, two horns, and strings.

Haydn wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of recent Haydn research. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Eszterházy establishment, Joseph Weigl.

The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became somewhat old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form, which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist,

although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

—S.L.

Pyotr Ilyich Tchaikovsky
Variations on a Rococo Theme, Opus 33, for cello and orchestra

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, Russia, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He wrote these Variations in December 1876. Wilhelm Fitzenhagen, to whom they are dedicated, gave the first performance on 30 November 1877, Nikolai Rubinstein conducting. Fitzenhagen, however, did more than give the premiere: he considerably reordered the piece (a problem discussed more fully in the note below), and it is in his edition that the score has chiefly circulated. Tchaikovsky's original version was heard for the first time in Moscow in April 1941 when Daniel Shafran was the soloist. It was published in 1956 as part of the official USSR complete Tchaikovsky edition, and Samuel Mayes, then the Boston Symphony's principal cellist, introduced it in the United States on 19 July 1959 at Tanglewood, Charles Munch conducting the Boston Symphony. The present performance is given according to the Fitzenhagen score. The orchestra includes two each of flutes, oboes, clarinets, bassoons, and horns, plus strings.

Though one would never infer it from the music itself, Tchaikovsky wrote the *Rococo* Variations out of grievous depression: his fourth opera, *Vakula the Smith*, had just enjoyed what the composer called "a brilliant failure" at the Maryinsky Theater in St. Petersburg; his student, the composer and pianist Sergei Taneyev, reported from

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Paris that Jules-Etienne Pasdeloup had "shamefully bungled" *Romeo and Juliet* and that the work had therefore not pleased; Hans Richter had had no success with it in Vienna either, and Eduard Hanslick had written one of his most abusive reviews. All this happened within two weeks at the beginning of December 1876. But Tchaikovsky was learning to escape depression by work and, though ill with dyspepsia, he energetically pursued a project begun a couple of months earlier (and to be abandoned soon after), an opera based on *Othello* with a libretto by the critic Vladimir Stasov, and he rapidly composed the *Rococo* Variations for cello.

These he wrote for his friend Wilhelm Karl Friedrich Fitzenhagen, then twenty-eight and for the past six years principal cellist of the orchestra of the Imperial Russian Music Society in Moscow and professor at the Conservatory. As already mentioned, Fitzenhagen intervened considerably in the shaping of "his" piece, and it is difficult to determine just how far his recomposition had Tchaikovsky's sanction. Fitzenhagen is responsible for much of the detail of the cello part as it stands and he entered his changes in Tchaikovsky's autograph manuscript. Tchaikovsky, for his part, had certainly not made the situation clear to his publisher Pyotr Jurgenson, for the latter wrote to him: "Bad Fitzenhagen wants to change your cello piece. He wants to 'cello' it up and claims you gave him permission. God!" Tchaikovsky seems, moreover, to have acquiesced in Jurgenson's publication of the work as "*revu et corrigé*" by Fitzenhagen—with piano in 1878 and in full score eleven years later.

We can no longer reconstruct a Tchaikovskian "original"—if there ever was such a thing—behind the cello part as it now exists. As for the structure of the work, the ordering of its events, it is easy to imagine Tchaikovsky, always unconfident in matters of form, yielding to his German-trained friend. Whether he was right to do so is another question. His original ordering keeps all the variations in 2/4 together, with

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the somewhat slower variation in D minor occurring in the middle of the series, and the one variation in a considerably slower tempo (Andante sostenuto), in a different meter (3/4), and in a more remote key (C major), is placed in the traditional spot for such an excursion, which is just before the finale. Whatever he may have said later, his design is more convincing than Fitzenhagen's recension.

In the table below, the left-hand column shows Tchaikovsky's order, while the column on the right shows where each section occurs in the standard edition:

Tchaikovsky	**Fitzenhagen**
Introduction: Moderato assai quasi Andante—A—2/4	Introduction (Moderato quasi Andante)
Theme: Moderato simplice—A—2/4	Theme (Moderato semplice)
Var. I: Tempo della thema [sic]—A—2/4	Var. I (Tempo del tema)
Var. II: Tempo della thema—A—2/4	Var. II
Var. III: Andante—D minor—2/4	Var. VI
Var. IV: Allegro vivo—A—2/4	Var. VII
Var. V: Andante grazioso—A—2/4	Var. IV
Var. VI: Allegro moderato—A—2/4	Var. V
Var. VII: Andante sostenuto—C—3/4	Var. III
Var. VIII and Coda: Allegro moderato con anima—A—2/4	Coda (35 measures missing altogether)

What is beyond dispute (other than that the cellist's Italian is better than the composer's) is that Fitzenhagen enjoyed immense success with this grateful, gracious, and charming piece wherever he played it. Liszt's reaction at the Wiesbaden Festival in June 1879 gave cellist and composer particular pleasure: "At last, music again," the elderly master had sighed. The theme, so far as we know, is Tchaikovsky's own. Its invention and what he builds upon it form one of the most warmhearted of his declarations of love to the eighteenth century.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



Sergei Prokofiev
Scythian Suite (Suite from *Ala and Lolli*), Opus 20

Sergei Sergeyevitch Prokofiev was born in Sontsovka, Ekaterinoslav district, Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. He composed the ballet Ala i Lolli *on a scenario by Gorodetsky for Diaghilev in 1914, but when it was completed, the impresario rejected the score. The work was never performed as a ballet, but Prokofiev reworked parts of it into an orchestral suite, conducting the premiere himself in St. Petersburg on 29 January 1916. The score calls for a large orchestra consisting of piccolo and three flutes (second and third doubling alto flute), three oboes and English horn, three clarinets (third doubling piccolo clarinet) and bass clarinet, three bassoons and contrabassoon, eight horns, three trumpets (third doubling piccolo trumpet), four trombones and tuba, timpani, xylophone, cymbals, bass drum, triangle, tam-tam, side drum, snare drum, bells, celesta, two harps, piano, and strings.*

Immediately after graduation from the St. Petersburg Conservatory in 1914, Prokofiev had traveled to London, where he came into extended contact with the most forward-looking and fashionable musical set in Europe: Diaghilev's *Ballets russes*, just then enjoying tremendous notoriety with the latest works of Stravinsky, especially *The Rite of Spring*, which had enjoyed its noisy and scandalous premiere in Paris just a year earlier. Diaghilev was always ready to promote a new Russian talent, and when Prokofiev played for him his recently completed Second Piano Concerto, Diaghilev thought of having it choreographed as a ballet. He decided instead to commission a new work entirely, requesting a ballet on a prehistoric theme. Clearly Diaghilev hoped to repeat the success of the Stravinsky ballet, which had been subtitled "Pictures of Pagan Russia."

Prokofiev and his scenarist, one Gorodetsky, chose a subject relating to the ancient Scythians, a tribe of conquering nomadic horsemen who had flourished between the Danube on the west and the borders of China on the east between roughly the eighth and the fourth centuries B.C. The problems that were to arise with regard to the score were due in large part to the fact that both composer and scenarist were utterly inexperienced in the ballet theater, and though Prokofiev labored to match, or even surpass, Stravinsky's *Rite* (a tough proposition in any case, and one that Prokofiev failed

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to achieve), the result—both plot and music—distressed Diaghilev, who rejected the work, through he softened the blow by commissioning another in its stead.

Prokofiev withdrew the ballet *Ala i Lolli* (it has never been performed) and reworked some of the music into a four-movement orchestral suite, preserving a substantial part of the original music under the title *Scythian Suite*. The premiere in St. Petersburg was disastrous, the response of the critics consisting almost entirely of invective. Substantial parts of the audiences in Boston and Chicago walked out on the first performances in those cities, though the Chicago performance, with Frederick Stock conducting the Chicago Symphony, attracted enough favorable attention that the directors of the Chicago Opera offered to produce one of Prokofiev's works for the stage. The result was his most popular opera, *The Love for Three Oranges*, composed for Chicago and premiered there in 1921.

The scenario of the ballet (which is still perceptible in the suite) involves the Scythian hero Lolli and his successful rescue of the sun god's daughter Ala from the powers of darkness. The four movements of the suite trace the core of the story:

I. The Adoration of Veles and Ala. Veles is the sun god, the highest deity of the Scythians. The music describes an invocation to Veles by the people, beginning with savage dissonances and driving rhythms. Gradually the music subsides into a calmer and more stately march, yielding to a more lyric passage depicting a sacrifice to Ala, the daughter of Veles.

II. The Enemy God and the Dance of the Black Spirits. The Enemy God is the lord of darkness and night. He comes on to a heavy pounding march and summons seven pagan monsters from their realms of subterranean darkness. They perform a delirious dance in celebration of the powers of darkness.

III. Night. At night, when his strength is at its peak, the Enemy God comes to Ala. The night sounds are hushed, but the mood is kept tense by the quiet scurrying string parts under the longer phrases in the woodwinds. The Enemy God succeeds in capturing Ala and doing her great harm (a violent outburst for the full orchestra). The movement ends quietly as the moon-maidens descend to offer solace.

IV. The Glorious Departure of Lolli and the Procession of the Sun. Lolli goes forth to save Ala. A mere mortal, he is locked in heroic but uneven combat with the Enemy God. He would normally perish, but he manages to extend the combat to dawn, when Vales rises, strengthening Lolli and smiting the evil deity. The movement ends with an orchestral depiction of that crucial sunrise.

No experienced listener will fail to hear echoes of Stravinsky in this score (an influence that Prokofiev was quite unwilling to acknowledge, probably because the two young composers, only nine years apart in age, were obvious rivals for the laurels of Russian modernism). At the same time, the experienced listener will know that this music is not by Stravinsky. Prokofiev's pounding, pulsing rhythms, his screaming orchestral outbursts, his willful dissonances may have been inspired by Stravinsky's score, but Prokofiev uses far less in the way of overlapping, piled up layers of ostinatos to build his climaxes (as Stravinsky does so noticeably in, say, the "Entrance of the Celebrant"), and Prokofiev's rhythms never approach the fiendish complexity of Stravinsky's "Sacrificial Dance." At the same time the *Scythian Suite* has its own characteristic power in a throbbing barrage of gorgeous, lurid sounds that exploded out of the young composer, who did not in this score come anywhere close to risking the reputation he already treasured as Russia's *enfant terrible* of new music.

—S.L.

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Rondo: Poco Allegretto e grazioso

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Notes

The piano trio (consisting of piano, violin, and cello) grew out of a popular mode of domestic music-making in the classical era—in fact, the same "accompanied sonata" from which the violin sonata grew. The keyboard was the heart of the work, but if a violin and cello were available, they could play along *ad libitum*, doubling the melody and bass lines. This cozy arrangement smacked more than a little of dilettantism, and the piano trio was long regarded as a less significant musical genre than, say, the string quartet. **Beethoven** changed all that with his Opus 1 by adding a fourth movement (the minuet) to the previously standard three and by completely freeing the stringed instruments from their earlier dependence on the keyboard.

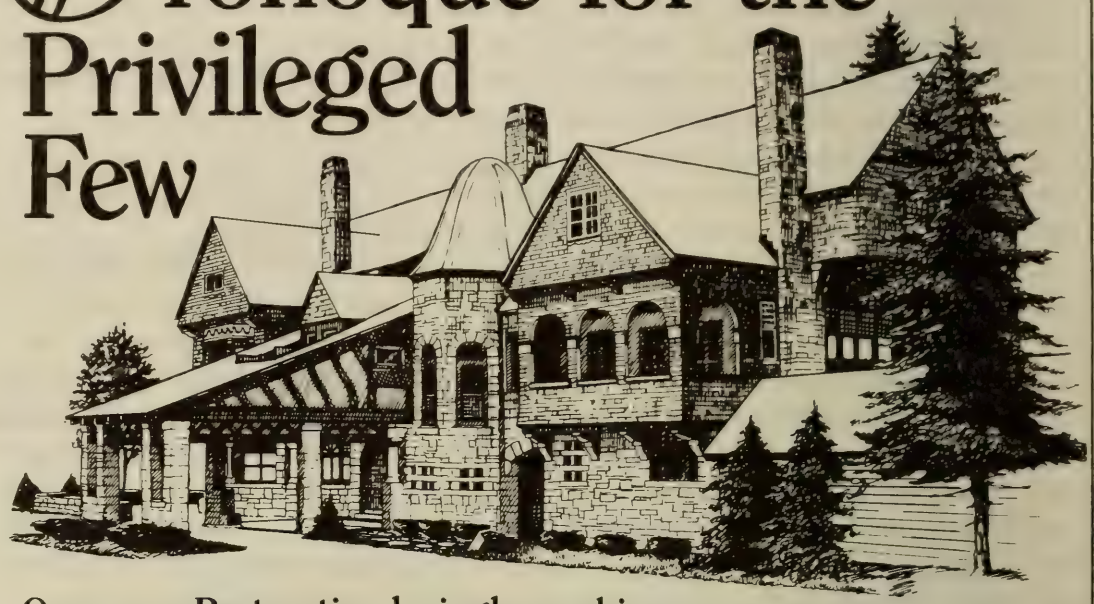
The Opus 70 trios (completed in 1808) came from Beethoven's middle period, contemporary with the Fifth and Sixth symphonies and the Opus 69 cello sonata. The first trio in the set, in D major, reverts to the older three-movement layout, but the movements themselves are tauter than the expansive, slightly self-indulgent works of Opus 1. The first movement is characterized by pregnant contrasts between a vigorous rhythmic theme working upward in octaves and a graceful, soaring melody immediately following. The radical disjunction of neighboring musical ideas was a favorite technique of Beethoven's at this time, and the opening of the present trio ranks with that of the Opus 95 string quartet in F minor for violence of contrast. It was the slow movement that earned the trio the nickname of *Ghost*, since the nearly constant tremolos generate an uncanny atmosphere far removed from the conflict of the first movement or the energy of the closing Presto.

—Steven Ledbetter

The summer of 1920 saw **Ravel** working on two projects, the opera *L'Enfant et les sortilèges*, to be completed only in 1925, and a "duo for violin and cello," dedicated to the memory of Claude Debussy. This was a spare period in Ravel's creative life—the flow of new compositions had been seriously interrupted with the death of his mother in January 1917, and in May 1921 he moved to the country estate of Le Belvédère outside of Paris. It was there that he finally completed the duo in February 1922. Ravel made a concerted effort to finish the piece—the preceding month he noted that its composition had been dragging on for a year-and-a-half—and it had its premiere in Paris on 6 April 1922 to mixed reaction: this was a very different sort of music from what Ravel's listeners had come to expect, what with its leanness of texture, lack of adornment, and unyielding counterpoint. But Ravel noted that the Sonata for violin and cello marked a turning point in his career, reflecting a move toward economy of means, restraint from harmonic charm, and a pronounced reaction in favor of linear motion. In the first movement, the two instruments, alternately leading and following, place individual claim upon our attention, and it is only with the final chords that we are reminded of the existence of vertical harmonies. The second movement is assertive, the third, by contrast, almost hypnotic in its lyricism. The finale restores the forceful language of the second movement, blending elements of folk and dance music *à la* Bartók and Kodály with a sure sense of goal and proportion.

—Marc Mandel

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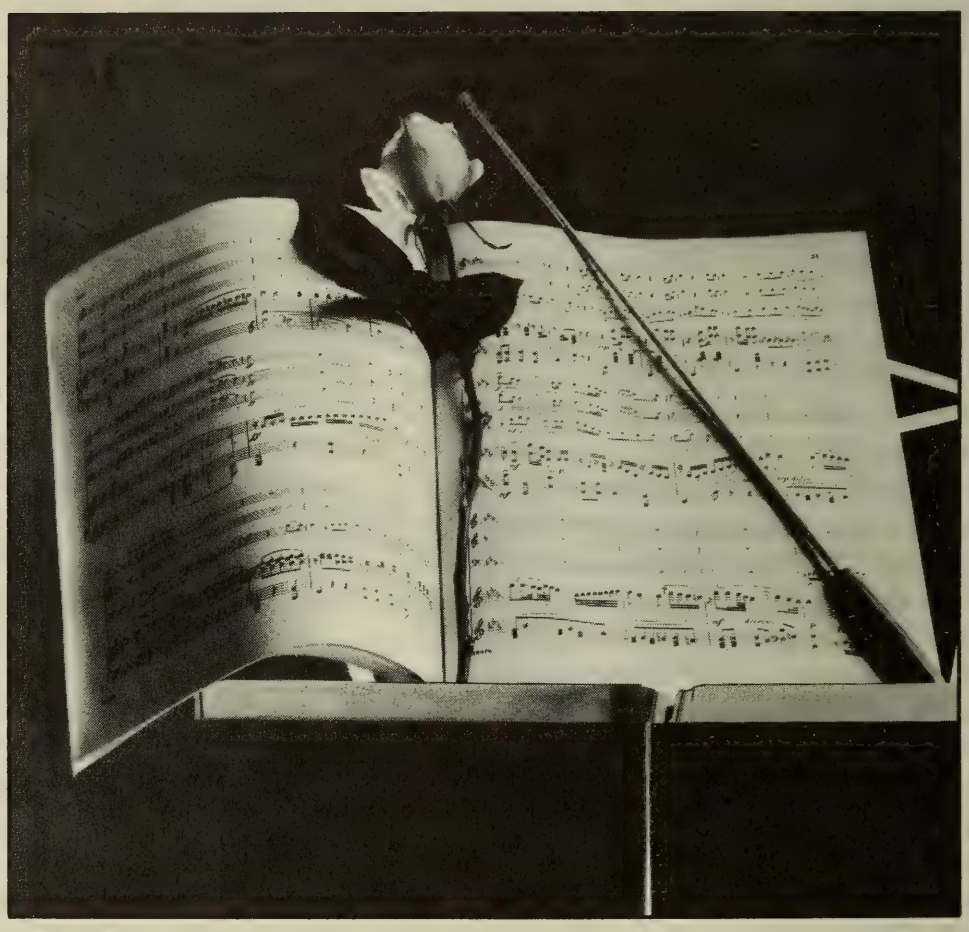
The B-flat Sextet is the earliest **Brahms** chamber music work to be heard in performance with any frequency. (The B major Trio, published as Opus 8, is performed today in the composer's revision of 1891 which, he once joked, should really be called "Opus 108"; though the original version survives, I have never known an ensemble that chose to play it rather than the revision.) It is also Brahms's earliest work for strings alone. As such, it is striking in its conscious avoidance of anything that might summon up the memory of Beethoven, whose shade Brahms felt to be haunting him so overpoweringly. First of all, this Opus 18 (unlike Beethoven's) is not a string quartet; it exploits a medium that Beethoven himself never used. And, as if to make assurance doubly sure, Brahms states his opening theme in a sonority that is quite unobtainable from a string quartet: the tune is stated in a cello while another cello provides the bass, and a viola sandwiched in between them provides the accompaniment. After a single phrase the two violins enter, but now there are *five* instruments playing, not four, and before long the second viola joins in. Brahms insisted that even a listener with his eyes shut would know at once that this is not in any way a reworking of a medium that Beethoven had worked so well.

It is hard to know when the work was composed, since Brahms's lifelong habit of revising and keeping a work to himself until he was satisfied meant that many compositions were written long before they were published. He finished it in the autumn of 1860, but it may have been underway for a year or more before that, during which time he was engaged for three months of each year in the princely court of Detmold. There he received a quarterly salary sufficient to allow him to live modestly for the rest of the year, and he had plenty of free time to compose. The sextet is fresh and relaxed, though tinged with resignation, and redolent of the magnificent surrounding forest in which Brahms took lengthy strolls.

The first-movement exposition is, in most respects, traditional, but a magical harmonic shift lifts us briefly to a different world. It closes with a passage that sounds altogether Viennese (though Brahms had not yet visited the city that would eventually be his lifelong home). The development builds up a good bit of energy which is dispersed in the mellow recapitulation. The second movement is a set of variations in D minor that allows Brahms to ring all sorts of imaginative changes on the varied ways of scoring six stringed instruments. The theme and first three variations follow the old Baroque practice of gradually increasing the level of activity from one section to the next. With the fourth variation, Brahms turns to D major for a flowing section with simple melodic outline. The fifth variation turns the violas into bagpipes with a drone and a skirl. The minor key returns in the last variation for a backward glance to the opening. Scherzo and Trio are both energetic, almost Beethovenian in their exuberance. The finale is a melodious rondo, lyrical rather than dramatic (probably on the model of Schubert), though with vigorous outbursts from time to time and an animated rush to the end.

—S.L.

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GUNTHER HERBIG conducting

MOZART — Piano Concerto No. 19 in F, K.459

Allegro vivace
Allegretto
Allegro assai

HORACIO GUTIÉRREZ

INTERMISSION

BRUCKNER — Symphony No. 4 in E-flat, *Romantic*

Bewegt, nicht zu schnell
(With motion, not too fast)
Andante quasi Allegretto
Scherzo. Bewegt;
Trio: Nicht zu schnell. Keinesfalls schleppend
(Not too fast. On no account dragging)
Finale. Bewegt, doch nicht zu schnell
(With motion, but not too fast)

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Baldwin piano

Horacio Gutiérrez plays the Steinway piano.

NOTES

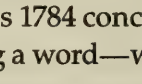
Wolfgang Amadè Mozart
Piano Concerto No. 19 in F, K.459

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. Mozart completed the F major concerto on 11 December 1784. No precise date is known for a first performance, but it is extremely likely that Mozart intended the solo part for himself. In addition to the solo piano, the score calls for one flute, two each of oboes, bassoons, and horns, and the usual strings.

The F major concerto is the last of six works that Mozart composed in the incredibly fruitful year of 1784, which was—in purely financial terms—the most successful year he ever enjoyed. Audiences clamored to hear him play. The heaviest concentration of concerts came during Lent (when theaters and opera houses were closed); Mozart noted in a letter to his father that he had given nineteen concerts in the month of March alone, including performances in private houses as well as his own "academies." There were not so many performances later in the year, and, in any case, the composer was sidelined by illness—probably a kidney infection—in August and no doubt distracted by the birth of his and Constanze's second child, Carl Thomas, in early September. He had composed four concertos (K.449, 450, 451, and 453) between the beginning of February and mid-April (even while giving all those concerts!), but only two more concertos for the rest of the year: K.456 in B-flat was completed at the end of September and the present F major concerto, K.459, on 11 December.

We have no specific evidence of a performance for which this piece might have been intended. But since Mozart rarely finished such a work more than a few days before it was needed, we have grounds for supposition: three days after he completed the new concerto, Mozart was initiated into the Masonic lodge "*zur Wohltätigkeit*" ("Beneficence") in Vienna. For the rest of his life he was involved in the order and devoted to its ideals of Nature, Reason, and the Brotherhood of Man. We know that he composed music for Masonic ceremonies, and that the lodges included men of many talents, intellectual and artistic, so it is not inconceivable that he may have planned the new work in connection with his acceptance into their circle. This is all, however, pure speculation.

We do know that Mozart played the F major concerto in Frankfurt on 15 October 1790, in a concert that was part of the festivities accompanying the coronation of Leopold II. (The program also included the D major concerto, K.537, now known as the *Coronation* Concerto because of that event.) But beyond that, performances in the composer's lifetime are hard to locate.

In the last four of his 1784 concertos, Mozart seens to have been obsessed—though that is really too strong a word—with the stereotyped march rhythm  . This rhythm is, in any case, unavoidable in the late eighteenth century. It lies at the heart of virtually all march music and of anything that even approaches it in character. It is a common accompaniment figure for anything in 4/4 time and was very frequently used to punctuate the ends of phrases. But in these concertos—K.451, 453, 456, and 459—composed in March, April, September, and December of 1784, Mozart bases his main thematic idea on this commonplace of the style. It is almost as if he is determined to show that he can take the most hackneyed idea possible and show what can still be done with it. And indeed he does! Each of the first movements built on this

rhythm comes off as having an entirely different expressive quality. Of these concertos, K.459 is positively the most buoyant, the most lighthearted, the most imbued with a quality of dance.

The opening orchestral ritornello is filled with thematic ideas in different characters, so that it seems for a time as if the opening figure was just a momentary fancy, soon to be forgotten. But when the soloist enters, it becomes clear that in fact much of the discussion to follow will confront that stereotyped dotted rhythm, and after the second theme has appeared (in a delicious dialogue between strings and winds, then repeated with decorations by the soloist), it is even more obvious that the subject under discussion is that dotted rhythm. Yet what might become martial and aggressive is here simply cheerful and witty conversation. The cadenza is Mozart's own.

Allegretto is a rather unusual tempo for a slow movement, somewhat faster than expected. The orchestra begins with a leisurely theme of unusual phrasing followed by a marvellous syncopated figure in the first violins and first oboe that turns unexpectedly dark with a brief passionate outburst before the entrance of the soloist (who has a charming conversation with flute and bassoon on the subject of the first theme). This outburst never returns, though there are occasional moves toward the minor later on that seem to hint at a remembrance of things past. There are scarcely-plumbed depths here, which, in the generally sunny context, are unexpectedly moving. The woodwinds in general play a large role in this movement, playing with one another in delightful scale passages at the very end, rather like a passage from one of Mozart's operas (*Figaro*, perhaps, though that was still more than a year in the future) marked by such sensitive woodwind writing.

The finale is a vivacious rondo built on a theme that is itself constructed from a tiny three-note figure with brilliant wit and astonishing invention. Mozart teases us with what sounds like the beginning of a fugue, a "scholarly" genre that is out of place in a piano concerto—"out of place," that is, unless a genius like Mozart makes it a jovial (yet "serious") foil to the witty rondo theme. The interplay of these elements is brilliantly worked out in this finale, the capstone to the comedy of manners—only just touched by poignancy in the slow movement—that climaxes the concerto year of 1784.

—Steven Ledbetter

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Anton Bruckner
Symphony No. 4 in E-flat, *Romantic*

Joseph Anton Bruckner was born in Ansfelden, Upper Austria, on 4 September 1824 and died in Vienna on 11 October 1896. He began composing his Fourth Symphony late in 1873, completing a preliminary version in November the following year. He undertook a thorough revision in 1878, bringing it to completion on 5 June 1880. The revision involved a substantial reworking of the first and second movements, rewriting of the fourth, and, finally, substitution of a completely different third movement, the "Hunting Scherzo" that is now in the score. Later changes, including some made for the unfortunate first edition of 1891, are of dubious authenticity; the 1878-80 version, edited by Robert Haas, is best taken as the authentic one and will be performed here. The first performance took place in Vienna on 20 February 1881, Hans Richter conducting. Anton Seidl introduced the work to the United States in a concert at New York's Chickering Hall on 16 March 1888. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones and tuba, timpani, and strings.

Picture, if you will, Anton Bruckner at his arrival in Vienna in 1868. He was forty-five years old and had come to take up the professorship in harmony and counterpoint at the Vienna Conservatory. This position of considerable prestige in the elegant and fashionable capital of the Austro-Hungarian Empire had been bestowed on a composer of extraordinarily refined technique (when Bruckner had been tested in 1861 for a diploma from the Conservatory one of his judges had exclaimed, "He should have examined us! If I knew one tenth of what he knows, I'd be happy."). He had begun to make a name for himself as a composer of Masses, having already written his three major works in that medium, and he had composed his Symphony No. 1 (two earlier symphonic essays remained outside the official canon), though it was not yet known in the capital.

But for all his growing reputation as a composer and the support that he had received in the reviews of the influential critic Eduard Hanslick, Bruckner must have been a strange apparition. A child of the country, born and raised in rural Upper Austria, he continued to dress in the simplest costume characteristic of his peasant background—baggy black pants (ending above the ankles so as not to interfere with his pedal-work when playing the organ), a loose coat of notably unstylish cut, and comfortable white shirt with an unfashionably broad collar. Short and stocky, a valiant trencherman, bearing in his profile a sharp physiognomy, he could easily be taken for a peasant farmer. More important in its effect on his well-being and acceptance in Vienna was his characteristically simple nature—pious, trusting, deferential, and naive. He came, a true innocent, and found himself in that musico-political snakepit that was Vienna. Utterly unable to be anything other than himself, Bruckner quite simply failed to understand the intricate pattern of backbiting, of personal grudges and attacks, of quid pro quo that made up the Viennese musical scene. He made one devastating political mistake and—characteristically—kept on repeating it, quite ignorant of its consequences to himself: he expressed and constantly reaffirmed a strong admiration for Wagner.

After arriving in Vienna Bruckner devoted almost his entire creative energy to the composition of symphonies. The years 1871 to 1876 saw the pouring out of symphonies 2, 3, 4, and 5. The Vienna Philharmonic (then as now an ensemble of conservative, if not to say reactionary, taste) refused to play the First on account of its "wildness and daring," then the Second, claiming that it was "nonsense." Yet when a patron was

found to finance a performance of the Second, it received a standing ovation from the audience. But it was the next symphony that really set the cap on Bruckner's problems in Vienna. In sincere admiration of the musical accomplishments of Wagner, Bruckner showed him the manuscript of the Third Symphony, in D minor, and even dedicated the score to him. He was delighted that Wagner accepted the dedication, and he ever after naively referred to the symphony in all his letters as "my Wagner Symphony," apparently quite oblivious to the fact that he had thereby totally lost the good will of the critic Hanslick, who from that time on lost no opportunity to attack Bruckner and his works, even conveniently forgetting the favorable things he had said in the past. The Wagner party in Vienna was delighted to find a composer of symphonies in their camp, and they promptly hailed Bruckner as a master they could use to browbeat the Brahmsians. But the entrenched powers were all in the Brahms camp, and though Brahms himself seems to have respected Bruckner's work, the Brahmsians were relentless.

Thus, after a devastating performance in 1877 of the Third Symphony, which Bruckner himself had to conduct, at which he heard catcalls and jeers during the performance and saw the hall emptied of its audience before the end, leaving only some twenty-five young musicians (among them Mahler) to applaud the work, Bruckner began to revive his previously composed symphonies in an attempt to make them somehow more accessible. The Fourth underwent this process of rewriting without ever having been heard in public. But unlike most of his other symphonies, the revision of 1878-80 that produced the first definitive version was also the last time that Bruckner seriously attacked the score, so that the inevitable problem of choosing an "authentic" version is, for No. 4 at least, a relatively simple one.*

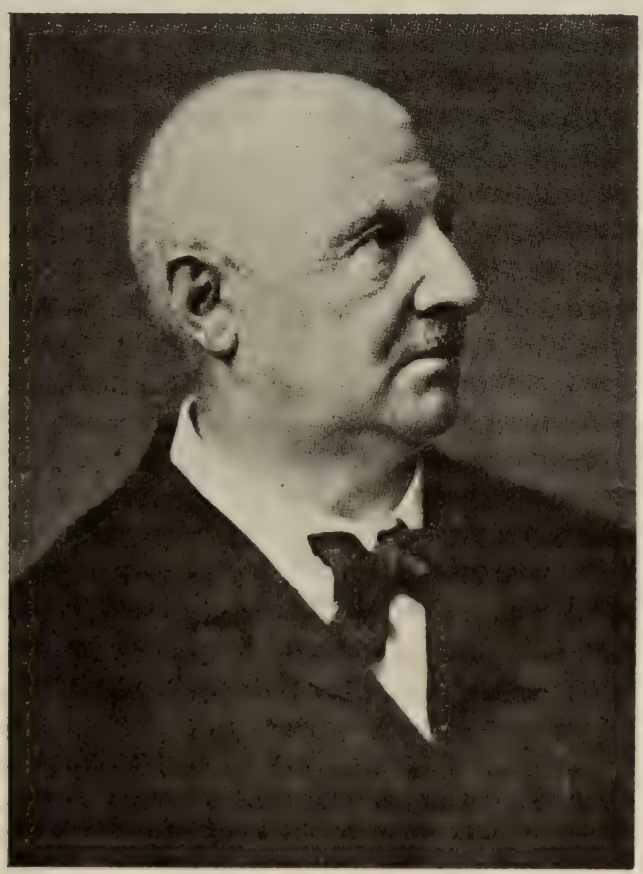
The first performance of the Fourth, which took place in Vienna in 1881, was a considerable success, though it did not immediately overwhelm opposition to Bruckner. His symphonies are so individual and personal a treatment of the symphonic form inherited from his Viennese predecessors Haydn, Mozart, Beethoven, and Schubert that we still tend to misunderstand them. Until quite recently Bruckner's name was always linked in the same breath with Mahler's, as if Bruckner-and-Mahler were no less inseparable than Gilbert-and-Sullivan. But though Bruckner and Mahler each wrote lengthy and demanding symphonies that were rarely performed, in other respects their music looked in opposite directions. Mahler's symphonies involved (as he himself said) the creation of entire worlds, with all of the diversity that entails; they were, moreover, filled with existential doubt and anguish, and no matter how assertively positive the endings might be (in some cases!), the search and the doubt always remains at the core. Bruckner could hardly have been more different. Though he was in many respects insecure as an individual, when it came to composing symphonies, his music reflects throughout the absolute conviction of his faith, and each symphony seems from the beginning to be aiming for a predestined conclusion of grandeur and almost heavenly glory. If Mahler's symphonies are in some sense acts of self-psychoanalysis, Bruckner's symphonies are liturgical acts. Or, to use a very different comparison: Haydn, another composer who came from the peasantry in the Aus-

*Bruckner did, to be sure, make some changes in 1886 for Anton Seidl's performances, but they were limited to minor adjustments of the orchestration—and, in any case, he made a new fair copy of the original 1880 version as late as 1890, so that must be considered his final word on the subject. At about the same time Bruckner's devoted but misguided acolytes Franz Schalk and Ferdinand Löwe prepared a heavily cut version reorchestrated in the style of Wagner; it was this version that was published in 1890, but Bruckner himself refused to authorize it, and it has justly been repudiated.

trian countryside, wrote Mass settings that were profoundly symphonic in character; Bruckner wrote symphonies that were deeply liturgical. It is not only that he often quoted themes from his Masses in his symphonies, but rather the nature of the musical rhythm, the grand, measured progress from certainty to certainty, leading in confident assertion to the final glory, that gives his symphonies their special character. (And perhaps this is why today, in an age of endless questioning of values, Mahler's symphonies seem to strike a more generally responsive chord than Bruckner's.)

The Fourth is the only symphony to which Bruckner gave any kind of official nickname or programmatic guide. But the epithet "*Romantic*" hardly reveals anything that is not immediately apparent in the music itself. The romanticism that is in question here is that "forest romanticism" so characteristic of early nineteenth-century German literature—a love of pure unspoiled nature as depicted in the freshness of forests, field, and mountain, possibly a touch of antiquarianism in a passion for the simpler life of long ago, a celebration of the hunt and the joys of rural life. All of this can be found in the music, and would be found there whether Bruckner had assigned the nickname or not.

The first movement opens with a hushed rustle of string tremolos barely breaking the stillness. A solo horn call sounds the notes B-flat—E-flat—B-flat, then repeats the phrase, stretching the first note up an evocative half-step to C-flat, a note that will play an important role, both melodic and harmonic, throughout the symphony. The fanfare figure moves to the woodwinds over the continuing string tremolo to lead gradually to the first full orchestral tutti and a new thematic idea built of one of Bruck-



Anton Bruckner at age sixty

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ner's favorite rhythmic gestures: two quarter-notes followed by three triplet quarters. This material provides the preparation for the dominant key of B-flat, though at the last moment Bruckner shifts to D-flat for the contrasting theme; its most noticeable element at first is the folk dance figure in the first violins, but gradually an interior line first heard in the violas takes on greater significance. A spacious tutti brings us around to the B-flat we were denied earlier for a shortened statement of the folk dance figure and the conclusion of the exposition. The development moves in grand, stately sequential steps through the harmonic universe culminating in a hushed string passage that treats the interior viola line of the secondary theme in an expressive expansion before moving—so quietly!—to the recapitulation with a new flute countermelody to the string tremolos and horns calls.

The slow movement has the character of a subdued, muted funeral march in C minor, first heard in the cellos against muted strings. At its restatement in the woodwinds an accompaniment of plucked cellos and basses sets up the sound of steady marching that remains in the ear even during a mysterious chorale followed in its turn by sustained *cantabile* melody in the violas that ends finally in C major. These various materials are developed richly in extended keys exploiting the brass and woodwinds (who have barely been heard to this point). An abbreviated restatement of the opening leads to a lengthy coda with wide-ranging expansion of the funeral march.

The scherzo was the last movement to be composed when Bruckner wrote it to replace an earlier, discarded version. He himself described this as music for the hunt (with the Trio providing the musical entertainment at the hunt banquet). Again the musical gestures make this identification self-evident. The scherzo itself is a brilliant achievement, compounded of varying treatments of the composer's favorite rhythm, one beat divided into two even eighth-notes followed by another divided into triplets. Nothing could be simpler and more homey than the *Ländler* of the Trio, though its second half has a chromatic turn that would certainly not be found in peasant dances. The scherzo is repeated literally.

The finale begins in B-flat minor with a melodic figure in the clarinets and first horn (G-flat to F) that will recall the C-flat-to-B-flat heard at the very opening of the symphony; it is, in fact, an echo of that figure at the higher fifth. A lengthy crescendo leads to the main theme of the finale, a forceful unison statement in E-flat (with an important role for the polar alternative of C-flat). The finale itself is an extremely complicated movement filled with a number of diverse ideas (some of which seem too trival for the role they are called upon to play), but at the end, Bruckner pulls himself together in a grand, organ-like coda that sets the universe ringing in E-flat with a hint of the opening fanfare now blared by the entire mass of brass instruments, while the single note of C-flat (which represented the first pitch outside of the tonic chord back at the beginning) continues to assert its presence in the strings until the last possible moment.

—S.L.

The Copley String Trio



The Copley String Trio is composed of Boston Symphony Orchestra musicians Sheila Fiekowsky, violinist, Robert Barnes, violist, and Ronald Feldman, cellist. Having performed together for many years, Ms. Fiekowsky, Mr. Barnes, and Mr. Feldman decided to form the Copley String Trio to bring attention to the rich but rarely heard music of the string trio repertoire. The Trio also hopes to work with contemporary composers to encourage new works for this unique ensemble. The Trio's concert dates this year included appearances on WGBH-FM's *Morning Pro Musica*, at the Harvard Club in Boston, and at St. Michael's Church in Marblehead.

Born in Detroit, **Sheila Fiekowsky** began violin lessons when she was nine; at sixteen she appeared as soloist with the Detroit Symphony Orchestra and was a winner of the Biennial Award given by the National Federation of Music Clubs. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University. Her teachers have included Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and former BSO concertmaster Joseph Silverstein. Ms. Fiekowsky joined the Boston Symphony Orchestra in 1975. In addition to her concerts with the Copley String Trio, her chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, where she was a member of the Andreas Quartet, and the Aspen Festival. As a member of the Cambridge Quartet in 1981, she was invited to teach and perform at a music festival in Fairbanks, Alaska. Ms. Fiekowsky has been heard in both chamber music and solo performances throughout the Boston area, including the Gardner Museum, the Harvard Musical Association, Northeastern University, and the Berkshire Museum.

Born in Lexington, Kentucky, raised in Detroit, and a graduate of Wayne State University, **Robert Barnes** joined the Detroit Symphony as a violinist but switched to viola for his last year with that orchestra. He joined the viola section of the Boston Symphony Orchestra a year later, in 1967. Mr. Barnes has performed in chamber music series at the High Point Galleries and at Citizen's Hall near Tanglewood, he has been a guest artist on WGBH radio in Boston and on WQXR in New York, and he has been a member of the contemporary chamber ensemble *Collage* and the Francesco String Quartet, as well as the Copley String Trio.

Born in Brooklyn, New York, and a graduate of Boston University, cellist **Ronald Feldman** joined the Boston Symphony Orchestra in 1957. His teachers have included Claus Adam, Harvey Shapiro, and Leslie Parnas. Mr. Feldman has taught at Brown University and Brandeis University; he is currently on the faculty of the New England Conservatory of Music. Active in many ensembles and an enthusiastic promoter and performer of new music, he was a member of the contemporary chamber group *Collage* and is now a member of the Greylock Trio for flute, cello, and harp, as well as a member of the Copley String Trio. Mr. Feldman is music director and conductor of the Mystic Valley Orchestra. He made his Boston Pops Esplanade Orchestra conducting debut this past June, and he

will conduct the Pro Arte Orchestra, the Springfield Symphony, and the Harvard-Radcliffe Orchestra during the 1986-87 season.

Gunther Herbig



Music director of the Detroit Symphony Orchestra, Gunther Herbig received his musical training under Hermann Abendroth at the Franz Liszt Academy at Weimar and later continued his studies with Arvid Jansons, Hermann Scherchen, and Herbert von Karajan. He began his career as a conductor at the Deutsche National Theater at Weimar, and at the same time conducted both the orchestras at the Academy of Music. After leaving Weimar in 1962 to become music director of the Potsdam Symphony Orchestra, Mr. Herbig became second conductor of the Berlin Symphony under Kurt Sanderling in 1966 and chief conductor of the Dresden Philharmonic Orchestra in 1972. He became general music director of the Berlin Symphony in 1977, succeeding Kurt Sanderling, and held that post until 1983. For a three-year period beginning in 1978, he served as principal guest conductor of the Dallas Symphony Orchestra. Known through his frequent radio and television appearances and numerous recordings, Mr. Herbig gained international acclaim when he toured with the Dresden Philharmonic and the Leipzig Gewandhaus Orchestra. Tours have taken him to the music capitals of Europe as well as to North and South America. He was chosen by the Royal Philharmonic Society to conduct their concert in London's Royal Festival Hall with the Philharmonia Orchestra. In North America, he has conducted the symphony orchestras of Montreal, Toronto, the National Arts Centre of Ottawa, San Diego, Detroit, Houston, and Baltimore, and the National Symphony in Washington, D.C. His 1983-84 season included his first tour of Japan, return engagements with the orchestras of Montreal, Toronto, Detroit, and the National Arts Centre of Ottawa, and appearances with the symphonies of Los Angeles, New Orleans, Indianapolis, and the BBC London. In the 1984-85 season, Mr. Herbig conducted the Milwaukee, Pittsburgh, and St. Louis Symphony Orchestras; his return engagements included Houston, Los Angeles, Toronto, the National Arts Centre of Ottawa, and the National Symphony. In addition to his debut this summer at Tanglewood with the Boston Symphony Orchestra, his current season has included appearances with the Houston and Vancouver Symphony orchestras.

Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital at the age of five. By the time he was nineteen, critics were comparing

him to such masters of the cello as Mstislav Rostropovich and Pablo Casals. In 1978, Mr. Ma won the coveted Avery Fisher Prize, and he has since been acclaimed throughout the world. He has appeared with such major orchestras as the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, London Symphony, and New York Philharmonic, among others, and he has performed with such eminent conductors as Claudio Abbado, Sergiu Comissiona, Herbert von Karajan, Lorin Maazel, Zubin Mehta, Seiji Ozawa, and André Previn. His national and international tours include solo recitals as well as chamber music appearances with such artists as Leonard Rose, Pinchas Zukerman, Gidon Kremer, Yehudi Menuhin, and, most recently, pianist Emanuel Ax. One of the most sought-after artists in the world, Yo-Yo Ma plays frequently in New York to sold-out houses. His 1984-85 season was highlighted by a recital at Avery Fisher Hall and performances with the Boston Symphony, Los Angeles Philharmonic, and Philadelphia Orchestra, both in their home towns and New York City, as well as the Berlin Philharmonic, Montreal Symphony, and Rochester Philharmonic. A U.S. recital tour with Emanuel Ax included performances in Avery Fisher Hall and Carnegie Hall. He also appeared in quartet performances with Gidon Kremer, Daniel Phillips, and Kim Kashkashian in New York and other major cities. His summer festival engagements included the Hollywood Bowl, Tanglewood, Mostly Mozart, Caramoor, and Ravinia. The current season has included performances with the Philadelphia Orchestra and London's Philharmonia Orchestra under Muti, the New York Philharmonic with Mehta, and the Berlin Philharmonic with von Karajan and Maazel; a recording project with the Berlin Philharmonic; a U.S. tour with the Cracow Philharmonic; a tour of Japan, Korea, and Hong Kong; a Carnegie Hall recital; and performances with Emanuel Ax in San Francisco and Los Angeles.

Mr. Ma made his debut recording with Herbert von Karajan and the Berlin Philharmonic and has many best-selling albums to his credit. Under his exclusive CBS Masterworks contract, he has recorded concertos by Haydn, Saint-Saëns, and Lalo, Beethoven sonatas for cello and piano with Emanuel Ax, his own transcriptions of music by Paganini and Kreisler, and the Bach Sonatas for viola da gamba and harpsichord with Kenneth Cooper. His recording of the six Bach suites for unaccompanied cello won the 1984 Grammy award, and was named one of *Time* Magazine's "Best of 1984" and *Ovation*'s 1984 "First Place Instrumental Solo Recording." Another recording, the Shostakovich and Kabalevsky cello concertos with the Philadelphia Orchestra under Ormandy, won the 1984 Edison Award. With Emanuel Ax, he has recorded the Brahms cello sonatas for release on RCA records.

Born in Paris in 1955 to Chinese parents, Mr. Ma began his cello studies with his father at age four. He later studied with Janos Scholz, and in 1962 he entered the Juilliard School and began his studies with Leonard Rose. A graduate of Harvard University, where he was artist-in-residence for three years, he lives with his wife Jill and his son Nicholas in Winchester, Massachusetts. Mr. Ma made his Boston Sym-

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phony debut with the Dvořák B minor Cello Concerto in February 1983 under the direction of Seiji Ozawa. He joined the orchestra for performances of both the Dvořák concerto and Strauss's *Don Quixote* on the BSO's European tour in the summer of 1984, and that fall he performed *Don Quixote* and the Schoenberg/Monn Cello Concerto with the orchestra in Symphony Hall, recording both of those works for CBS at that time. His most recent appearance with the orchestra was last summer at Tanglewood, when he performed the Schumann Cello Concerto under the direction of Kurt Masur.

Isaac Stern



One of the foremost violinists of this century, Isaac Stern is as much a humanitarian and civic leader as he is one one of the world's best-known performing artists. One of the most influential cultural forces here and abroad, Mr. Stern spearheaded the drive to save Carnegie Hall from demolition, earning the gratitude of countless music lovers; he now serves as its President. Throughout his fifty years as a performer he has helped other artists develop important careers of their own, including some of the world's leading violinists, cellists, and pianists. A founder-member of the National Council on the Arts, he has been a fervent advocate of government's recognizing the importance of the arts. His concerts are invariably sell-outs, his best-selling recordings on the CBS Masterworks label have won numerous Grammy awards, and the film "From Mao to Mozart: Isaac Stern in China" won the Academy Award for the best full-length documentary of 1981 and received a special mention at the Cannes Film Festival. Continuing to make music today with characteristic high energy, he recently played four concertos in one evening at a Pension Fund concert for the New York Philharmonic.

Mr. Stern began his career in San Francisco where, two years after his recital debut, he made his San Francisco Symphony debut playing the Brahms Violin Concerto in 1936. His New York debut came a year later, his Carnegie Hall debut in 1943, and his New York Philharmonic debut in 1944, under Artur Rodzinski. Besides his highly acclaimed interpretations of the standard repertoire, Stern is an avowed champion of contemporary music, having premiered violin works by Bernstein, Hindemith, Penderecki, Rochberg, and Schuman. His career has included both feature films and television. Following the Six Day War of 1967 he performed the Mendelssohn Concerto atop Mount Scopus with the Israel Philharmonic conducted by Leonard Bernstein; this memorial concert was made into a film entitled "A Journey to Jerusalem." His work in films has also included playing the soundtrack for "Fiddler on the Roof." In 1979 he went to China at the invitation of the Chinese government, not so much to give concerts as to advise on the integration of its music life with that of the West. Mr. Stern holds many honorary posts and is Chairman of the Board of the America-Israel Cultural Foundation. The recipient of numerous honors from heads of government, the music and business communities, and from humanitarian institutions, he was the first recipient of the Albert Schweitzer Music Award for "a life dedicated to music and devoted to humanity." In December 1984 he was presented with the Kennedy Center

Award by President Reagan at the White House. Mr. Stern first appeared as soloist with the Boston Symphony Orchestra in January 1948 under Serge Koussevitzky. He has returned on more than a dozen occasions, most recently to perform the Beethoven Violin Concerto under the direction of Seiji Ozawa at Tanglewood in 1984.

Cho-Liang Lin



At twenty-six, Cho-Liang Lin possesses a technical command of his instrument and a depth of musicality which single him out as a remarkable artist. Mr. Lin has been engaged and re-engaged by nearly eighty orchestras in this country and abroad, including the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Boston Symphony, Mostly Mozart Festival Orchestra, Cleveland Orchestra, London Symphony, Rotterdam Symphony, English Chamber Orchestra, Vienna Chamber Orchestra, Montreal Symphony, Israel Philharmonic, and the Academy of St. Martin-in-the-Fields. The only Taiwanese violinist to have been invited to perform in China, he frequently tours the Far East and Australia. In addition to his performances at Tanglewood, Mr. Lin's 1986 summer schedule includes appearances with the Mostly Mozart Festival Orchestra at Lincoln Center and Kennedy Center, with the Chicago Symphony at Ravinia, and with the Aspen Festival Chamber Orchestra. Highlights of his 1986-87 season include four performances of the Tchaikovsky Violin Concerto with the New York Philharmonic and Andrew Davis, and return engagements with the symphony orchestras of Los Angeles, Cincinnati, Pittsburgh, and Montreal. In Europe, he will make his debuts with the Stockholm Symphony and the Concertgebouw Orchestra, as well as returning to the English Chamber Orchestra, Frankfurt Opera Orchestra, and the Philharmonia. He will tour Spain with the Bournemouth Symphony, appear in Tokyo at the Suntori Festival with Isaac Stern and Yo-Yo Ma, and tour England with the Northern Sinfonia under Richard Hickox. Mr. Lin will be heard in recital at St. John's at Smith Square in a live BBC broadcast, and he will record Mozart violin concertos with the English Chamber Orchestra under Raymond Leppard. His 1985-86 season included a tour with the Israel Philharmonic under Klaus Tennstedt, and appearances and recordings with the English Chamber Orchestra and Raymond Leppard. Under his exclusive CBS Masterworks contract, Mr. Lin has recorded the Bruch Violin Concerto and *Scottish Fantasy* with the Chicago Symphony under Leonard Slatkin. His recording of the Mendelssohn Violin Concerto and the Saint-Saëns Third Violin Concerto with the Philharmonia Orchestra under Michael Tilson Thomas was named best recording of the year by *Stereo Review* and was singled out by Britain's *Gramophone* Magazine.

Born in Taiwan, Cho-Liang Lin began violin studies at the age of five and gave his first public performance when he was seven. At twelve he went to Australia to study at the Sydney Conservatorium, and at fifteen he entered the Juilliard School to study with Dorothy DeLay, graduating in 1981. In 1977, Mr. Lin won first prize in the Queen Sofia International Violin Competition in Madrid, was chosen as soloist for President Carter's Inauguration Day concerts, and was invited by Isaac Stern

to participate in a Carnegie Hall concert in celebration of the violinist's sixtieth birthday. He made his debut with the Boston Symphony Orchestra performing the Stravinsky Violin Concerto under the direction of Andrew Davis in March 1985 at Symphony Hall, rejoining the orchestra again for the Stravinsky Violin Concerto last summer under Michael Tilson Thomas's direction at Tanglewood.

Michael Tree



Born in Newark, New Jersey, Michael Tree received his first violin instruction from his father at age five. Later, as a scholarship student at the Curtis Institute of Music in Philadelphia, Mr. Tree studied with Efrem Zimbalist, Veda Reynolds, and Lea Luboshutz. In 1954, Mr. Tree made his highly acclaimed Carnegie Hall recital debut. Since then, he has appeared as violin and viola soloist with the Philadelphia Orchestra, Los Angeles Philharmonic, Baltimore Symphony, Mostly Mozart, and other major orchestras. He has also participated in such leading festivals as Marlboro, the Casals Festival, Spoleto, and Israel. As a founding member of the Guarneri String Quartet, Mr. Tree has played in major cities throughout the world. In 1982 Mayor Koch presented the Guarneri Quartet with the New York City Seal of Recognition, an honor awarded for the first time.

One of the most widely recorded musicians in America, Mr. Tree has recorded over sixty chamber music works, including ten piano quartets and quintets with Arthur Rubinstein. In addition, he has recorded sonatas and trios with Richard Goode, Jaime Laredo, Alexander Schneider, Rudolf Serkin, and Eugenia and Pinchas Zukerman. These works appear on the Columbia, Nonesuch, RCA, and Vanguard labels. His television credits include repeated appearances on the "Today" Show and the first telecast of chamber music on "Live From Lincoln Center." Mr. Tree serves on the faculty of the Curtis Institute of Music, the Saint Louis Conservatory of Music, and the University of Maryland at College Park.

Jaime Laredo



Violinist Jaime Laredo recently celebrated the twenty-fifth anniversary of his professional debut. He has appeared as a solo performer on concert stages around the world, he has collaborated repeatedly as a chamber musician with many of the world's greatest artists, and, as a music administrator, he is director of the series "Chamber Music at the 92nd Street 'Y'" in New York. Most recently, Mr. Laredo has added conduct-

ing to his many accomplishments, and he now conducts the Scottish Chamber Orchestra regularly in Europe. He has also brought that orchestra to America for two sold-out coast-to-coast tours, during which he both conducted and appeared as violin soloist. Born in Cochabama, Bolivia, Mr. Laredo began playing the violin when he was five, giving a complete recital at the Crocker Art Gallery in Sacramento, California, when he was eight and making his orchestral debut with the San Francisco Symphony three years later. He studied with Josef Gingold, then concertmaster of the Cleveland Orchestra, and with Ivan Galamian at the Curtis Institute. In May 1959 he won first prize in the Queen Elisabeth Competition in Brussels, the youngest winner in the competition's history, launching a career that has by now included the major orchestras and concert halls on five continents—North America, South America, Europe, Asia, and Africa. Mr. Laredo has been engaged and re-engaged by all of America's major orchestras, and he has worked with such conductors as George Szell, Eugene Ormandy, Leopold Stokowski, Erich Leinsdorf, Charles Munch, Daniel Barenboim, Zubin Mehta, Seiji Ozawa, and Josef Krips. His festival appearances have included Tanglewood, Ravinia, Blossom, Marlboro, Mostly Mozart, the Hollywood Bowl, Hong Kong, and Madeira, and he was a soloist with Seiji Ozawa and the New York Philharmonic in the very last concert to be given at New York's Lewissohn Stadium. In Europe his appearances have included the London Symphony, the BBC Symphony, the Hallé Orchestra, the English Chamber Orchestra, the Scottish Chamber Orchestra, the Academy of St. Martin-in-the-Fields, the RAI Orchestra, the Royal Danish Orchestra, the Helsinki Philharmonic, and festivals in Athens, Israel, Vienna, Lucerne, and elsewhere. He has appeared at the Casals Festival in Puerto Rico four times, and he maintained a long professional relationship with the great cellist through appearances at the Marlboro and Casals festivals.

Mr. Laredo's chamber music collaborations have included the Kalichstein-Laredo-Robinson Trio—which he formed with his wife, cellist Sharon Robinson, and pianist Joseph Kalichstein—and such colleagues as Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Itzhak Perlman, Glenn Gould, Rudolf Firkusny, Mstislav Rostropovich, and the Guarneri Quartet, as well as appearances with the Chamber Music Society of Lincoln Center. He has performed twice at the White House, for former presidents Johnson and Carter, and he was invited to appear at the United Nations for a concert on Human Rights

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Day. He has been honored by the government of Bolivia, and he has received the Handel Medallion, New York City's highest cultural honor. He became a United States citizen in 1971. Mr. Laredo's television appearances have included the "Today" Show, the "Bell Telephone Hour," the "Steve Allen Show," and PBS's "Live From Lincoln Center." He has made numerous recordings for CBS, RCA, and Desto, among which were three Grammy nominations and a winner of the Deutsche Schallplattenpreis.

Matt Haimovitz



Matt Haimovitz began studying the cello when he was seven and gave his first recital only a year later. Born in Tel Aviv in 1970 to Rumanian parents, he moved to Palo Alto, California, with his family when he was five, studying cello with Irene Sharp and later with Gabor Rejto. In 1983, at the advice of Itzhak Perlman, he entered the Juilliard School as a scholarship student with the late Leonard Rose as his teacher and now studies with Channing Robins. He also studies privately with Yo-Yo Ma. He has just completed eighth grade at the Collegiate School and lives with his parents and sister in Manhattan. He plays a Goffriller Mateo cello.

Matt Haimovitz's many prizes include the San Francisco Symphony Pepsi-Cola Young Artists Award, the California Youth Symphony Young Artists Award, the Music Academy of the West Outstanding Performer Award, the San Francisco Music Club Scholarship (twice), the Hana and Leonard Stone Award from the Juilliard School of Music, and several awards from the San Francisco Musical Society. This past season he played at New York's 92nd Street "Y" with Leonard Rose and Yo-Yo Ma in a concert celebrating Mr. Rose's sixty-fifth birthday. During the summer of 1984, he participated in the Aspen Music Festival and was chosen to play in a special performance at the Governor of Colorado's mansion. He has performed with the Israel Philharmonic under Zubin Mehta, the Houston Symphony under Sergiu Comissiona, and the Cleveland Orchestra under Charles Dutoit, as well as in recitals in Detroit and Miami Beach and performances at the Aspen Festival. His 1985-86 concert schedule has included a London debut with the English Chamber Orchestra under Daniel Barenboim, his New York Philharmonic debut under Zubin Mehta, and a Canadian debut with the Toronto Symphony under Andrew Davis, as well as recital dates in Baltimore, Miami, and Pittsfield. Matt Haimovitz has appeared as soloist with the Diablo Youth Symphony, California Youth Symphony, Alameda Mozart Festival Orchestra, Palo Alto Chamber Orchestra, the San Francisco Youth Symphony at Davies Hall, and the Musical Academy of the West Summer Festival Orchestra. He has also performed in recital at Stanford University in Palo Alto.

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Emanuel Ax



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Highlighting Mr. Ax's 1985-86 season were appearances with the Houston Symphony throughout the United States, including Carnegie Hall; the Scottish Chamber Orchestra, and the Israel Philharmonic, as well as a tour of Japan. His 1986 summer engagements include the Mostly Mozart, Tanglewood, Mann Music Center, Caramoor, Proms, Edinburgh, Tivoli, and Helsinki festivals. The 1986-87 season brings performances with the Detroit Symphony, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Boston Symphony, Minnesota Orchestra, New York Philharmonic, Pittsburgh Symphony, St. Louis Symphony, Cincinnati Orchestra, and the Israel Philharmonic, in addition to tours with the Cleveland Quartet and Yo-Yo Ma throughout the United States.

Born in Lwow, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family as a boy. His studies in the Pre-College Division of the Juilliard School were greatly supported by the sponsorship of the Epstein Scholar Boys Club of America, and he subsequently won the Young Concert Artists Michaels Award. His only piano teacher was Mieczyslaw Munz. Mr. Ax is a graduate of Columbia University, where he majored in French. He lives in New York City with his wife, pianist Yodo Nozaki, their son Joseph, and daughter Sarah. Since his first Boston Symphony appearance in 1978 at Tanglewood, Mr. Ax has returned to perform music of Beethoven, Mozart, and Liszt with the orchestra.

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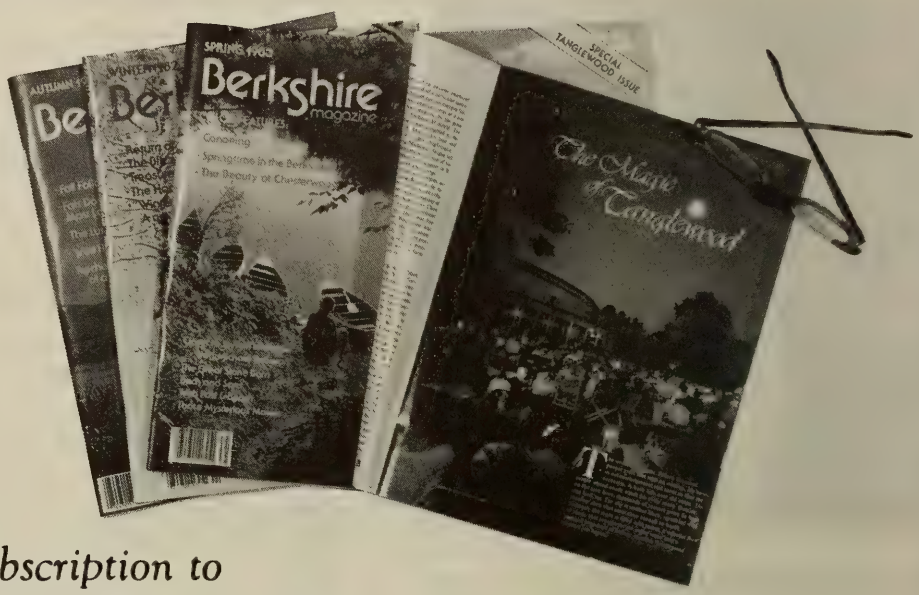
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Horacio Gutiérrez



Horacio Gutiérrez made his professional debut in 1970 with Zubin Mehta and the Los Angeles Philharmonic, immediately after winning the Silver Medal of the Tchaikovsky Competition in Moscow. In the ensuing years, his artistry has been internationally acclaimed as a result of his collaborations with such eminent conductors as Lorin Maazel, Zubin Mehta, André Previn, Seiji Ozawa, Kurt Masur, and Charles Dutoit. Performances with the major orchestras of Europe and America highlight his career. A favorite with New York audiences, Mr. Gutiérrez has given four recitals at Carnegie Hall and made his second appearance on the "Great Performers" series at Avery Fisher Hall in April this year. He made his fourth Mostly Mozart appearance in the opening concerts at Lincoln Center in July 1985, his fourth appearance with the Chamber Music Society of Lincoln Center at Alice Tully Hall in January 1986, and a special appearance at the 10th Anniversary Celebration of the Avery Fisher Prize in March 1986. His concerto appearances at Lincoln Center have included the Cleveland Orchestra in 1978 and 1980, the Pittsburgh Symphony in 1980, l'Orchestre de la Suisse Romande in 1981, the Dresden Staatskapelle in 1983, and his fourth New York Philharmonic engagement in 1983. At Carnegie Hall he has played with the San Francisco Symphony in 1983, the Rotterdam Philharmonic in 1984, and l'Orchestre de la Suisse Romande in 1985. In 1984 he performed with the Guarneri Quartet in Alice Tully Hall and in 1985 with the "Y" Chamber Orchestra, celebrating William Schuman's 75th birthday with a performance of his piano concerto. Other engagements during the 1985-86 season have included performances at the Colorado, Brevard, and Bregenz festivals, and the opening concerts of the Mostly Mozart Festival in both Washington, D.C., and New York. Mr. Gutiérrez has appeared with the Berlin Philharmonic under Haitink, the Orchestre National de France under Dohnányi, and the Chicago Symphony and Minnesota Orchestra under Lopez-Cobos. His releases on Angel/EMI include the Tchaikovsky Concerto No. 1 and the Liszt Concerto No. 1 with André Previn and the London Symphony, the Schumann and Grieg concertos with Klaus Tennstedt and the London Philharmonic, and an all-Liszt solo album including the B minor Sonata. His television performances in Great Britain ("Previn's Music Nights"), the United States ("Previn and the Pittsburgh," 1976 and 1982), and France (1979 and 1980) have been widely acclaimed. Born in Havana, Cuba, Horacio Gutiérrez appeared as guest soloist with the Havana Symphony Orchestra at the age of eleven. He moved to Los Angeles with his family in 1962, and in 1967 he became an American citizen. Since his first Boston Symphony appearances in November 1971, Mr. Gutiérrez has performed music of Rachmaninoff, Prokofiev, Tchaikovsky, Brahms, and Beethoven with the orchestra. His most recent appearance was at Tanglewood in August 1985, when he performed Mozart's Piano Concerto No. 24 in C minor, K.491, under André Previn.

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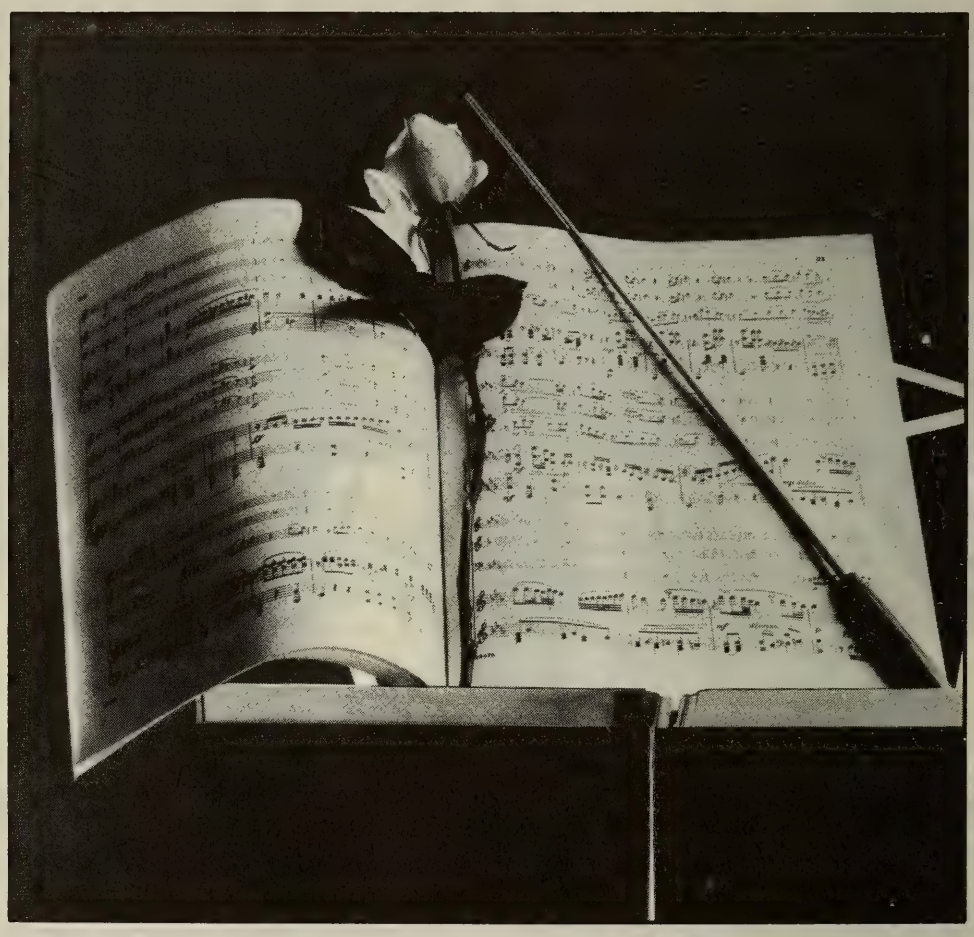
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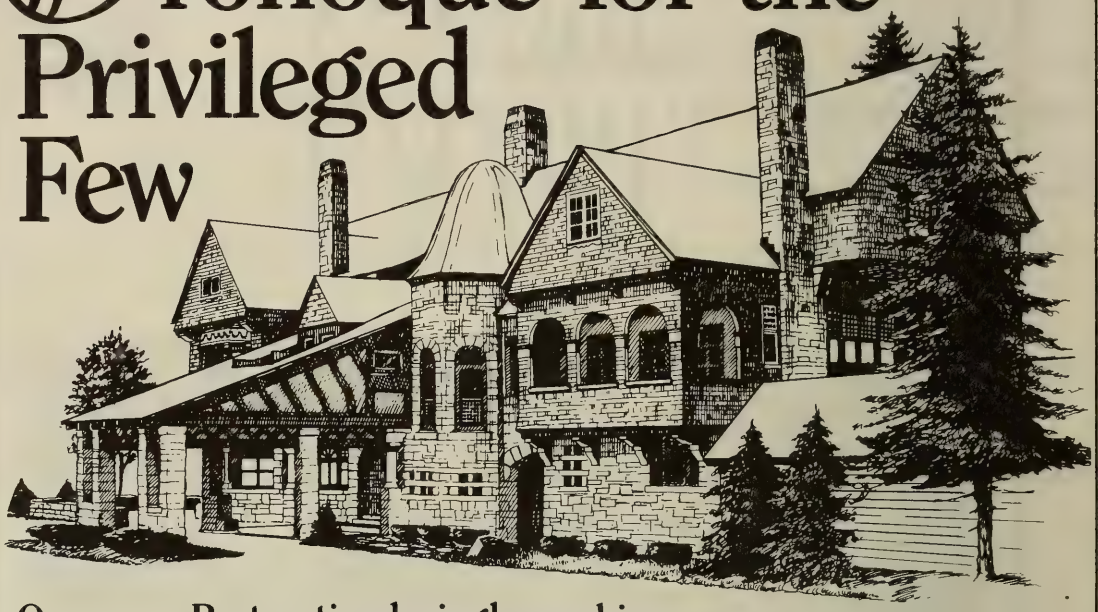
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NOTES

Juan Crisòstomo Arriaga
Overture to *Los esclavos felices*

Juan Crisòstomo Jacobo Antonio Arriaga y Balzola was born in Bilbao, in northern Spain, on 27 January 1806 and died in Paris on 17 January 1826, ten days before his twentieth birthday. He composed his only opera, Los esclavos felices *("The happy slaves"), in Bilbao in 1820. This is the first performance of the overture by the Boston Symphony Orchestra. The score calls for two each of flutes, oboes, clarinets, bassoons, and horns, plus timpani and strings.*

We frequently lament the fact that Mozart died when he was just thirty-six years old and that Schubert died at thirty-one. Yet compared to "the Spanish Mozart" Arriaga, these two short-lived masters would seem to have lived a full life. Surely no other composer who died in his teens has written music that is performed by professional orchestras! With Mozart and Schubert, Purcell, Bizet, Mendelssohn, and any number of other short-lived composers, we may regret their early demise and wonder how their muse might have developed had they been spared to compose for another decade, or even another year. Yet with each of these composers, we have unsurpassed masterpieces. With Arriaga, we have only brilliant intimations.

And the intimations are indeed brilliant. Very little is known about his early life in Bilbao, but he must have begun musical studies at an extremely early age, since he composed his only opera, *Los esclavos felices*, and heard it performed before his fifteenth birthday. Almost immediately afterward he entered the Paris Conservatory, where he studied the violin under Baillot and harmony and counterpoint with Fétis, who wrote the fullest account of Arriaga's short life. Fétis was tremendously impressed with Arriaga's genius, claiming that once the boy arrived in Paris, lacking any formal training in music, "only three months were necessary to give him a perfect knowledge of harmony." This surely seems exaggerated, but Fétis was under the impression that Arriaga was two years younger than his actual age. It seems likely that his parents misled the conservatory professor both as to the boy's age and his previous musical background in order to increase the wonderment at his prodigious talent. (Beethoven's father had tried the same trick, and for most of his life Beethoven was absolutely convinced that he had been born in 1772, not 1770.)

Once at the conservatory Arriaga quickly advanced, making rapid progress on the violin and earning a *second prix* in counterpoint and fugue after two years of study. He devoted himself intensively to composition, producing a symphony and three string quartets, an overture, a mass, a *Stabat mater*, cantatas, and songs (the quartets were his only works to be published in his lifetime and form the basis of his reputation).

The works composed before his conservatory training are in the light-textured Italian style of the day, consisting of a melodic line supported by accompaniment. The later works show an easy mastery of contrapuntal devices allied with the melodic grace of the Italian style in which he grew up, and this combination justifies the epithet "the Spanish Mozart" that has been applied to him (especially when his music was rediscovered by Spanish musical nationalists late in the nineteenth century).

Arriaga may have been presented to the examiners at the Paris Conservatoire as a violinist totally lacking in theoretical training, but such a composer would be hardly likely to have written an overture like that to *Los esclavos felices*, described as an *"opera semiseria,"* a work in that branch of Italian opera in which a serious—potentially

tragic—plot is given a happy ending; it is a tradition to which Rossini had been making significant contributions in the decade before Arriaga's work (*La gazza ladra* is an example), and the likelihood is that the boy learned a great deal from Rossini's example. The overture is in the Italian style, with a slow introduction whose character might be aptly described as Mozartian followed by a compact sonata-form allegro (without development) whose sparkle sounds to my ears like an echo of Rossini. It is an altogether remarkable achievement for a fourteen-year-old composer, one that justifies lamentation over the fact that he had less than six years to live.

—Steven Ledbetter

Wolfgang Amadè Mozart
Sinfonia concertante in E-flat for violin and viola, K.364(320d)

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. Most probably, he wrote this work in Salzburg during the summer of 1779, and we have no information about its early performance history. Two oboes and two horns are added to the orchestral strings; there are two sections of violas as well as of violins.

That Mozart, with his sense of theater and his own brilliance as a virtuoso, was particularly drawn to the concerto is no surprise. He wrote such pieces as a little boy and offered his first mature essays in the genre when he composed his famous set of inventive, graceful, dazzlingly accomplished violin concertos in 1775. He paid particular attention to the form in the middle eighties, the time of his great piano concertos, though that astounding group of works has a great forerunner in the E-flat concerto of 1777, K.271, as well as two later pieces on the very highest level, the C major, K.503, and the final B-flat, K.595.

In 1778-79, Mozart became intensely interested in the possibilities of concertos with more than one solo instrument. Much earlier, in May 1774, he had written what he called a *Concertone*, a big concerto, for two violins (C major, K.187e), but now there suddenly appeared a run of six such works. More precisely, we have three completed works, two that were abandoned partway through, and one puzzle. The completed ones are the rather perfunctory piece for flute and harp, K.297c (April 1778), the delightful two-piano concerto in E-flat, K.316a (early 1779), and the present work. He began a concerto in D for piano and violin, K.315f (November 1778), and a *Sinfonia concertante* in A for violin, viola, and cello, K.320e (summer or early fall of 1779), abandoning both scores not because of dissatisfaction or trouble with them, but because the concerts for which they were intended were cancelled. The puzzle is the *Sinfonia concertante* in E-flat for winds, K.297b, whose genesis cannot be properly established and which some scholars believe to be spurious.

In the middle of this frustrating package of plans, experiments, and accomplishments, the *Sinfonia concertante* for violin and viola stands out as one of Mozart's most richly beautiful works and certainly as his finest string concerto. Mozart was primarily a pianist, but he was also an accomplished violinist, and in chamber music sessions he liked best to play the viola. He enjoyed being in the middle of the texture, but there is also an affinity between the viola's dark sonority and that element of melancholy which is apt to touch even his most festive compositions. The viola is *the* Mozar-

tian sound par excellence. His chamber music reaches its highest point in those quintets where he adds a second viola to the standard string quartet. Here, in this *Sinfonia concertante*—the title suggests a symphony that behaves like a concerto—he stresses the characteristic color by dividing the orchestral violas into two sections. As for the solo instruments, Mozart is more interested in the distinction of color than in the difference of range. He sends the viola clear up to the high E-flat above the treble staff, an altitude it never comes near approaching in the quartets and quintets. To allow the viola to be more penetrating, Mozart writes the part not in E-flat but in D, a more sonorous and brilliant key for the instrument, and asks the player to tune the instrument a semitone high so that what is played in D will actually sound in E-flat.

Indeed, everything about the sheer sound of the music is testimony to Mozart's aural fantasy—the piquant wind writing, the delightful and serenade-like pizzicati in the orchestra, the subtle interaction of solo and orchestral strings beginning with the very first emergence from the tutti of the solo violin and viola, and, not least, the way so sumptuous and varied a sonority is drawn from so modest a complement. The splendid and majestic first movement is followed by an operatic Andante of deep pathos: one can almost hear the Italian words as the two singers vie in their passionate protestations. The finale, after that, is all high spirits and virtuoso brilliance.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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Franz Schubert
Symphony No. 5 in B-flat, D.485

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. The Symphony No. 5 was completed on 3 October 1816 and first played that fall at the house of the composer and violinist Otto Hatwig in Vienna. The first public performance was given at the Josefstädter Theater, Vienna, on 17 October 1841, Michael Leitermayer conducting. The score calls for flute, two each of oboes, bassoons, and horns, plus strings.

When Schubert was fifteen years old, his voice changed, his five years as a choirboy in the Imperial chapel came to an end, and with them his residence at the *Stadtkonvikt* or City Seminary. Like every boy in a boarding school he had complained about the food, but he had also learned a lot. Under the guidance of the eminent Antonio Salieri, whose pupils included Beethoven and Liszt, he had become firmly grounded in composition (and had acquired the habit of dating his manuscripts, for which scholars are profoundly grateful). Playing in the orchestra under the direction of Joseph Spaun, a law student who would later become Schubert's closest and most constant friend, he also acquired invaluable knowledge of orchestral practice.

The presence of Salieri in Schubert's life continued to be a factor over the next four years, but the time from his leaving the seminary to his writing the Fifth Symphony was otherwise full of change and event. He spent a year in a teacher's training school and in August 1814 took a job at his father's school, teaching the tiniest tads their

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ABC. When that year of training began, he had just finished his First Symphony, after which he got to work on his first large-scale opera, *Des Teufels Lustschloss* (*The Devil's Pleasance*). The year 1814 saw the revision of that work, the composition of major pieces in many genres, and, most amazingly, the writing on 19 October of *Gretchen am Spinnrade,* his first Goethe setting, his first masterpiece, and an achievement in musical fantasy and human insight that no boy of seventeen has any business knowing how to bring off. The next year, 1815, was a year with 145 songs in it, among them *Erlkönig, Heidenröslein,* and *Rastlose Liebe,* and there was time besides for two symphonies and other large-scale works for church, stage, and chamber. There were personal setbacks in 1816, notably the failure to land a teaching post at Laibach (now Ljubljana) and Goethe's frosty non-response to receiving a package of Schubert's songs. But the catalogue grew to include, among other things, masterful songs like *An Schwager Kronos, Seligkeit, Litanei, Der Wanderer,* and a series from Goethe's *Wilhelm Meister,* the sonatas (falsely known as sonatinas) for violin and piano, and the *Tragic* Symphony. In sum, the Schubert who wrote the Symphony No. 5, though a very young man whose twentieth birthday was about four months away, was an experienced and thoroughly professional composer.

In every way, this symphony is a brilliant achievement. We sense it in the utterly natural, breath-stoppingly original opening gesture that is both a beginning and a preparation for another beginning. We sense it not only in so piquant a moment but also in the grand harmonic strategy and the polyphonic skill upon which the powerful development is built. The songful second movement beautifully makes one of Schubert's favorite and most characteristic modulations to the key a major third below home (here from E-flat to C-flat). The minuet, fast, fiery, and really not minuet-like at all, confirms what Schubert's friends tell us—that Mozart's great G minor symphony was a special favorite. From this tight storm, however, the Trio brings relief in Schubert's most blissful vein. With the quick finale, Schubert returns to something like the mood, energy, and unostentatious, rich skill that informed the first movement.

—M.S.

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Scherzo: Allegro
Andante
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BRAHMS — Sextet No. 2 in G for two violins, two violas, and two cellos, Opus 36

Allegro non troppo
Scherzo: Allegro non troppo;
Presto giocoso; Tempo primo
Adagio
Poco Allegro—Animato

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Emanuel Ax plays the Steinway piano.

Notes

Like his friend and frequent collaborator Bartók, **Zoltán Kodály** found inspiration in the folk music of his native Hungary. He was uniquely successful as composer, scholar of folk song, and teacher, establishing certain principles of elementary music education that have been transplanted through Kodály institutes all over the world.

Creative work was, of course, always the pivot around which his other activities revolved. By 1914, the beginning of World War I, when he was thirty-two years old, he had already produced a substantial body of work; much of it—such as the First String Quartet—met with censure and incomprehension in his own land (though it had been successfully performed in five American cities by the Kneisel String Quartet, America's most distinguished chamber ensemble of the period, which had been started by Franz Kneisel, the Boston Symphony Orchestra's concertmaster, in 1885). During the war years, when many of his other activities were perforce limited, Kodály composed a number of significant works, including the Duo for violin and cello, the Sonata for solo cello, the Second String Quartet, and many songs and piano pieces. The Duo was first performed in Budapest on 7 May 1918 as part of an all-Kodály program that also included the premiere of the Second Quartet. But the critics regarded his music as nothing more than "the eccentric, perverted manifestation of a great and muscular, though misguided, talent." By 1925 the same work enthralled the audience at a Salzburg festival for modern music.

Any music written for two melody instruments is bound to be largely linear in conception, though Kodály also exploits the various possibilities of multiple-stopping in a manner that recalls the characteristic fiddling gestures of Hungarian folk music. The two instruments produce their sounds in the same way, but since they reverberate at different pitch levels, the composer has a natural means of differentiating them, even when playing most closely with their similarity. The thematic ideas are original with Kodály (though he introduces a children's song in the Presto of the final movement), but the style of melody conjures up the characteristics of Hungarian music—the rubato instrumental folk themes that predominate, or the rigid and driving ostinatos that provide strong contrast. The first movement is in regular sonata form (the cello's opening theme, beginning on the seventh of a strongly established D tonality, is a

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characteristic folk gesture). The second movement is built of two contrapuntally designed themes heard at the outset in cello and violin as the start of a double fugue. The last movement opens with a slow introduction (this quotes the theme of the second movement at its end, as if extending that movement as a link to the finale). After this comes a simple ternary-form passage with ostinato sixteenths that recur to provide an effective coda for the entire work.

Although the C minor piano quartet was not published until 1875, **Johannes Brahms** had composed—two decades earlier—a movement in C-sharp minor that contains the essential musical ideas of the later work's opening movement. The first version was tried out privately in November 1856 with an ensemble including Joseph Joachim, who suggested several changes in a letter that he sent to Brahms the following week, but nothing more seems to have come of the work at that time. In any case, Brahms was not yet prepared to publish it, and when he did return to the quartet nearly two decades later, the finished product took a quite different form. The changes are hard to document precisely, since the composer, following his usual custom, destroyed the score of the early version; it is, at least, clear that the last two movements were composed in the winter of 1873-74 (Brahms indicated as much in a manuscript catalogue of his works), while the first two movements are listed as having been composed "earlier." From the available evidence, it seems that Brahms retained the original exposition of his first movement in all essential details (though transposing it down a semitone) but then completely rewrote the remainder of the movement, much as he was later to do in reworking his early trio, Opus 8.

The dark turmoil of the opening movement hints at the emotional pressure under which Brahms composed the early version during the terrible last days of his friend

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Robert Schumann or immediately after Schumann's death. The intensely personal character of the music is also indicated by the composer's comment in a letter transmitting the early version to Theodor Billroth: "This quartet is only communicated as a curiosity, say as an illustration to the last chapter of the Man with the Blue Jacket and Yellow Vest." The reference is to the despairing young man in Goethe's *The Sorrows of Young Werther*, in the last chapter of which Werther commits suicide. Whether or not Brahms himself ever seriously contemplated taking his own life, he seems to have found this music too personal for immediate publication, too openly revealing of his hopeless love for Clara Schumann. But distance in time gave him enough objectivity to rework it into the final form.

In the final version of 1875, the fiercely energetic opening movement features a downward-tending motive in the strings evoking a tragic power. The only moments of relative calm come in the treatment of a second theme; its major-key melody generates some immediate variations within the context of the sonata structure, but it cannot overcome the mood of the main theme. The scherzo is a kind of pendant to the Allegro, continuing in the same key with the same kind of ferocity. Although we know that it was composed "earlier" than the last two movements, it would be sheer conjecture to say whether it formed part of the original C-sharp minor version or came from a different uncompleted composition or was written independently.

The Andante, in the surprisingly bright key of E major, was once believed to have been part of the original version of the score and thus probably to have represented an avowal of the composer's love for Clara. But Brahms's catalogue and Clara's own response to the music after she first heard it in 1875 make it clear that this movement was new. It has long been regarded as one of the highest peaks of Brahmsian melodic writing. The finale is virtually a *perpetuo moto*, the ending of which, despite the major key and *tranquillo* marking, does not entirely banish the memory of things past. Perhaps the finest tribute to the composer's constructive powers in this quartet came from Clara Schumann in 1875: "He had already written the first two movements earlier . . . and now the last two are also entirely works of genius: an intensification right up to the end that fairly takes your breath away. It is strange how the mood remains unified, despite the quite different dates of the various movements."

The favorable reception given his B-flat sextet, Opus 18, emboldened Brahms to compose another work for the medium of two violins, two violas, and two cellos. He composed the work in 1864 and 1865 in the strictest privacy; at least no surviving letters to friends or confidantes discuss its progress. There is one musical reference, however, to Agathe von Siebold, the daughter of a professor in Göttingen with whom Brahms fell in love in the summer of 1858. Agathe had inspired a number of deeply felt compositions, including three sets of Lieder in folksong style. Their relationship had come to an end by the time Brahms composed the G major sextet, but it is recalled in the first movement, where Brahms "writes" Agathe's name in musical pitches (omitting the "t" and using B-natural for "h," according to German terminology); it was by no means the first time that Brahms had turned her name to musical notation—a trick he had surely learned from Schumann. The melodic figure A-G-A-H-E appears three times in a row in the first violin in the second theme group of the first movement. Its prominent position and its urgent repetition might suggest all sorts of interpretations to romantic listeners (sigh of despair? an abrupt farewell? a plea to return?), but we have no evidence that Brahms intended this or any other message with this thematic fragment.

The earlier sextet had been relatively dense in texture, and in between the two string works Brahms had composed, among other things, the F minor quintet origi-

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nally planned for strings, then rewritten for two pianos, and finally put into its definitive form for piano and string quartet. This had been positively symphonic in its aspirations and seriousness of purpose. The G major sextet is, by comparison, a lyrical reaction. Though no less elaborate in its thematic working-out, it has an ethereally songful character that makes it one of the most lovable works of a composer to whom that adjective is rarely applied.

Over a murmur in the first viola and sustained notes in the other upper strings, the first violin offers a broad melody whose first four notes consist of a rising fifth, a semitone step outward, and another rising fifth. Much of the thematic material in all four movements can be traced from this figure: pairs of fifths (or their inversion, fourths) separated by a step. The second thematic group begins with a leisurely, songful waltz melody, but it builds passionately to its climax in the A-G-A-H-E motif. The development is a contrapuntal tour de force, with the opening theme (violin 1, later cello 1) imitated in inversion (viola 1, later cello 2). Eventually Brahms reaches the distant key of C-sharp minor, where the bulk of the development takes place before an extended series of elaborate sequences drives the material around to the tonic and the recapitulation.

The second movement is a scherzo, not (like the standard Beethoven symphonic scherzo) in triple meter, but in a moderately paced 2/4, lightly scored (Donald Francis Tovey regards its character as "elfin"). The Trio is strikingly contrasted, with 3/4 meter and a Presto giocoso tempo marking. The rousing dance gradually dies away for the return to the Tempo primo. The ending diverges from its character the first time round to offer a lively coda in rushing triplets.

The slow movement comes third; it is a set of variations in E minor. The theme is a subtle one, heard in two quiet variations, then breaking forth in two vigorous variations with the two halves of the theme repeated. A variation in E major is scored with lavish decoration and moves at half the speed of the others (on paper, at any rate; the pulse feels the same in performance) with the result that it is twice as large. This is followed by an ethereal coda.

The finale is turbulent in motion, blending elements of rondo and sonata form. It is a rare example in Brahms of a beginning that is not firmly in the home key but rather is on the way there from somewhere else. No sooner is home reached than a seemingly simpleminded theme begins in the first violin, but it extends itself in unexpected ways. This contrast of turbulence and simplicity characterizes the entire movement; eventually they join forces to bring the sextet to a vigorous conclusion.

—Steven Ledbetter



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Notes

Maurice Ravel enjoyed spending the summer in his Basque homeland. He arrived at St. Jean-de-Luz in the summer of 1913, fresh from the scandalous world premiere of Stravinsky's *Rite of Spring* in Paris, after which the Basque country must have seemed exceptionally peaceful. Here he devoted himself to the composition of a piano trio, his first new piece of pure chamber music since the string quartet of a decade earlier, completing the first movement by the end of March. But he got bogged down and had difficulty bringing it to an end. The impetus to finish the work came when Germany declared war on France in August. Composition became the means by which Ravel sought oblivion from the horrors that were inevitable. He had tried to offer his services to his country by joining the infantry but was rejected for being two kilos under the minimum weight. He wrote to a friend, "So as not to think of all this, I am working—yes, working with the sureness and lucidity of a madman." In just under four weeks, by 29 August 1914, he had completed the trio, one of his most serious large-scale pieces.

The opening Modéré presents a theme written in 8/8 time with the melody consistently disposed into a 3 + 3 + 2 pattern that Ravel identified as "Basque in color." The second theme is a lyrical diatonic melody first presented in the violin and briefly imitated by the cello. These two themes and a tense connecting passage serve as the major ideas of the movement, building with increasing pace and intensity to a solid climax followed by a gradual descent to a gentle close. The heading for the second movement, *Pantoum*, refers to a verse form borrowed by such French Romantic poets as Victor Hugo from Malayan poetry; its connection with Ravel's music is a mystery. The movement is the scherzo of the work, playing off a rhythmic string figure colored by the insertion of pizzicatos throughout and a simple legato theme that serves as the foil to the rhythmic motive. The *Passacaille* derives its shape from the Baroque form more frequently known by its Italian name *passacaglia*, in which an ostinato melody or harmonic progression is repeated over and over as the skeleton background for a set of variations. Ravel's approach to the form is, not surprisingly, a good deal freer than that of the Baroque composers. The movement is wonderfully tranquil. By contrast the *Animé* of the finale offers gorgeous splashes of instrumental color in a masterly display of brilliant writing for each of the instruments—long trills in the strings serving as a foil for dense chords in the piano in a triumphant close.

Too long almost forgotten, a member of an overlooked generation of American composers, the school active in and around Boston at the turn of the century, **Charles Martin Loeffler** is suddenly beginning to reappear in our musical life, largely through recordings (two new discs entirely devoted to Loeffler—one of songs, one of orchestral music—have appeared in the last year or so).

Born in Alsace in 1861, Loeffler spent formative years in Russia (where he began violin studies), Hungary, and Switzerland, then undertook formal violin studies with Joachim, becoming one of his favorite pupils and chamber music partners. Later, in order to learn a different school of violin technique, he went to Paris, where he studied violin with Massart and composition with Ernest Guiraud. He spent a time as a member of the private orchestra of an immensely rich Russian, Baron Paul von Derwies, who spent his winters in Nice and summers at Lake Lugano, complete with his private orchestra and opera company (another distinguished American immigrant composer, Victor Herbert, also spent some time in the baron's orchestra before leaving Europe).

In 1881, when he was just twenty, Loeffler went to New York; the following year he joined the Boston Symphony Orchestra, then beginning its second season, as assistant concertmaster to Franz Kneisel. Loeffler and Kneisel had shared the first desk of the first violins for twenty years when both resigned, Loeffler to devote himself full-time to composition, Kneisel to concentrate on his string quartet, which had become the most distinguished chamber ensemble in America. In the meantime, though, Loeffler had become an established composer and a very popular soloist with the Boston Symphony. Most of his orchestral works received their world premieres with the BSO, and much of his chamber music was written for musicians in the orchestra. From 1910 until his death in 1935, he lived the life of a gentleman farmer in Medfield, composing actively, pursuing such seemingly contradictory musical passions as Gregorian chant and jazz (he was a close friend of George Gershwin's, and the two used to visit hot jazz spots together whenever Gershwin was in Boston for the tryout of a new show).

Loeffler's music is distinctly French in its orientation; this made him unique among Boston composers of the day, most of whom had taken all their training in Germany. In fact, Loeffler played a major role in introducing recent French music to Boston in the early years of the century and thus preparing the ground for the change of taste that was to occur so dramatically right after World War I. It is too simplistic, though, just to call him an American impressionist. He was an avid reader of classical literature and of modern French poetry and absorbed cosmopolitan elements from a wide range of sources—French, Russian, medieval European, Irish, Spanish, jazz, and so on. Many of his works have evocative titles or even programs, though these are never intended to be purely descriptive. Rather, they suggest images or a frame of mind in which to listen without being in any sense prescriptive.

This is true of his best-known chamber work, the Rhapsodies for oboe, viola, and piano. The unusual combination of instruments has recommended this piece especially to violists and oboists on the lookout for repertory, an attitude that has allowed Loeffler's superb string quartet (Music for Four Stringed Instruments) to be unjustly neglected, not to mention such other chamber works such as a string quintet calling for three violins(!), an octet (for five strings, two clarinets, and harp), and the *Ballade carnavalesque* for flute, oboe, saxophone, bassoon, and piano.



The Rhapsodies, published in 1905, bear a literary motto drawn from poems of Maurice Rollinat. The first piece was dedicated to the memory of Léon Pourteau, the second to Georges Longy, then the celebrated principal oboist of the Boston Symphony. Both movements contain musical ideas that might well have occurred to Loeffler from a contemplation of the texts, one a fantastic description of a stagnant pond, the other speaking of a ghostly bagpipe. But in neither case is the imagery more than mere suggestion; the three instruments are blended, opposed, and varied in wondrously imaginative ways. The listener may well hear the strains of the *Dies irae* melody in *L'Étang*, conjuring up the mysterious quality of the fetid pool, but it also reflects Loeffler's love of Gregorian chant (he, like Rachmaninoff, seems to have loved slipping the *Dies irae* into his works). Rollinat's poems were translated by longtime BSO program annotator Philip Hale, whose renditions have become almost a part of the work:

L'ÉTANG (THE POND)

> Full of old fish, blind-stricken long ago, the pool, under a near sky rumbling dull thunder, bares between centuries-old rushes the splashing horror of its gloom.
>
> Over yonder, goblins light up more than one marsh that is black, sinister, unbearable; but the pool is revealed in this lonely place only by the croaklings of consumptive frogs.
>
> Now the moon, piercing at this very moment, seems to look here at herself fantastically; as though, one might say, to see her spectral face, her flat nose, the strange vacuity of teeth—a death's head lighted from within, about to peer into a dull mirror.

LA CORNEMUSE (THE BAGPIPE)

> His bagpipe groaned in the woods as the wind that belleth; and never has stag at bay, nor willow, nor oar, wept as that voice wept.
>
> Those sounds of flute and hautboy seemed like the death-rattle of a woman. Oh! his bagpipe, near the cross-roads of the crucifix!
>
> He is dead. But under cold skies, as soon as night weaves her mesh, down deep in my soul, there is the nook of old fears, I always hear his bagpipe groaning as of yore.

It is ironic that Hale's name has become connected in this way with this piece, because the conservative Hale generally regarded Loeffler's music as "decadent," an opprobrious term that puritanical writers enjoy slinging around freely. Today it makes more sense to revel in the immediate beauties of sound that Loeffler evokes with just three instruments so dissimilar in character—and then to reply, "Decadent, perhaps. But oh—such gorgeous decadence!"

During the summer of 1819, **Franz Schubert** took a vacation trip with his friend Johann Michael Vogl to Linz and Steyr, in Upper Austria. Schubert was delighted to discover that his host in Steyr had eight daughters, "almost all pretty," as he wrote his brother. "You can see that there is plenty to do." In addition to being decorative, the girls were also musical, and many evenings were spent performing Schubert's songs and piano pieces. One particularly favored song, *Die Forelle* ("The Trout"), composed two years earlier, was so popular at these parlor concerts that when a local amateur cellist of some means, Sylvester Paumgartner, commissioned a quintet from Schubert for the same performing ensemble as Hummel's Opus 87—piano, violin, viola, cello, and double bass—he specifically requested a set of variations on *Die Forelle* as one of the movements.

The work that resulted has long been Schubert's most popular chamber composition—neither his most dramatic nor his most far-reaching, but certainly one of his most lovable (and that is saying a lot!). In a letter to his brother during this vacation, Schubert wrote, "The country round Steyr is unimaginably lovely." The companionship was pleasant, too, and Schubert always delighted in casual music-making. All of these pleasures, natural and social, seem to have been captured in this frank and open-hearted score. So much satisfaction did he find in his circumstances and his composing that he produced not the usual four movements, but five.

The triplet figure stated by the piano at the very beginning of the opening Allegro dominates the entire movement, bubbling along as a foil to the lyrical theme presented immediately after in the strings. The Andante exploits a typically Schubertian indolence—laying out its slow-movement sonata-form plan (i.e., one without a development section) in such a way that the second half is simply a repetition of the first half at a different level, calculated to end in the home key. Thus, a tranquil first theme in F major moves, with increasing decoration, to the second in the relatively bright key of D; an immediate restatement in the unexpected key of A-flat major proceeds in as nearly literal a repetition as possible to bring the second material back in the home key of F. The scherzo is vigorous and propulsive, becoming only slightly more relaxed in the Trio.

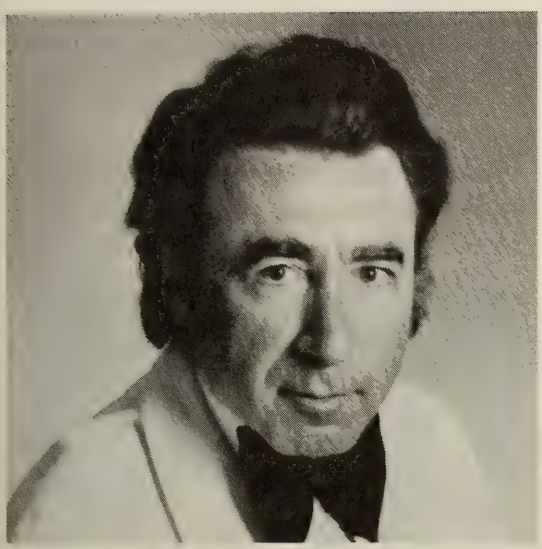
The fourth movement, based on *Die Forelle*, is by far the best-known section of the quintet. Schubert's original song might conceivably have been a folk song imitation (if one considers only the opening stanzas), but when the poet described the trickery by which the fisherman finally catches the wily trout, the composer wrote a more elaborate, expressively modulatory stanza. For the variation set, however, Schubert chose to use only the version of the tune that might be considered most like folk song. The theme—a simple harmonization of the tune in D major—is presented in strings alone; then the first three variations place it progressively in the treble (piano), a middle voice (viola), and bass (cello), while the other parts add increasingly lavish ornamentation. The fourth variation turns to a stormy D minor, which in turn leads to the most far-reaching of the variations, beginning in B-flat and hinting at far harmonic vistas before returning irresistibly to D major for the final Allegretto, which is also the only variation in the entire set to use the familiar piano figure that was so much a part of the original song.

The closing movement is lively and exceedingly simple, once more creating its second half by copying the first half at a pitch level designed to return to the home key of A major at the end. A slightly martial character in the main theme yields finally to the bubbling triplets that had played so important a role in the first two movements as well.

—Steven Ledbetter

ARTISTS

Sergiu Comissiona



Since his impromptu conducting debut at the age of seventeen in his native Rumania, Sergiu Comissiona has embarked on an international career which has taken him, as conductor of major orchestras, to twenty-one countries on six continents. In addition to serving as music director of the Houston Symphony Orchestra and chief conductor of the Radio Philharmonic of the Netherlands, Mr. Comissiona maintains an active schedule of guest conducting appearances. Having made his Houston Symphony debut in October 1973, he was named artistic advisor of that orchestra in the summer of 1979 and continued in that capacity until becoming music director beginning with the 1983-84 season. Under his leadership, the Houston Symphony has renewed its activities in the areas of television broadcasts and recordings, producing four releases on the Vanguard label before entering an exclusive contract with Pro Arte. Mr. Comissiona inaugurated the Houston Symphony's Summer Festival, took the orchestra to the Festival Casals in San Juan, Puerto Rico, and on two critically acclaimed tours of the East Coast. Now conductor laureate of the Baltimore Symphony Orchestra, Mr. Comissiona served as its music director from 1969 to 1984 in an association with that ensemble spanning seventeen years. His recent guest conducting engagements have included appearances with the Göteborg Symphony Orchestra, Monte Carlo Philharmonic, Baltimore Symphony Orchestra, Jerusalem Symphony Orchestra, Bonn Symphony Orchestra, Strasbourg Philharmonic, Madrid Symphony, and the University of Mexico Philharmonic Orchestra. He has led European tours of the Dutch Chamber Orchestra and the Radio Philharmonic Orchestra of the Netherlands. In addition to participating annually in Colorado's Aspen Festival, he has been music advisor of the American Symphony Orchestra in New York, permanent conductor of the Chatauqua Festival Orchestra, and artistic director of the Temple University Music Festival.

Born in Bucharest, Sergiu Comissiona studied violin as well as conducting, theory, and composition, becoming a member of the Bucharest Radio Quartet and the Rumanian State Ensemble while still in his teens. He became music director of the Haifa Symphony Orchestra, and in 1960 formed the Ramat Gan Israel Chamber Orchestra, which he took on a tour of the United States and Canada in 1963, marking his first American appearances. He made his American debut conducting the Philadelphia Orchestra in 1965. Appointed music director of the Göteborg Symphony in

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1966, he became, in 1973, the first non-citizen to receive the Gold Medal of the City of Göteborg for distinguished service on behalf of Swedish music. He and his wife became American citizens on 4 July 1976. In 1982 he was made an honorary member of the Royal Swedish Academy of Music. In September 1982, Mr. Comissiona was appointed artist-in-residence in conducting at Rice University's Shepherd School of Music. In addition to his recordings with the Houston Symphony, Mr. Comissiona has recorded with the Baltimore Symphony Orchestra, Stockholm Philharmonic, Suisse Romande Orchestra, and Göteborg Symphony. His most recent appearances with the Boston Symphony Orchestra were in Feburary and March 1980, when he conducted music of Haydn, Liszt, and Stravinsky at Symphony Hall and in Providence.

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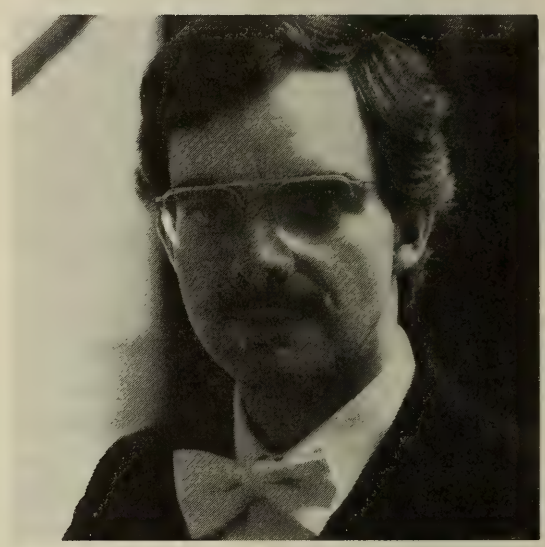
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Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble comprised of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist when he performed the Bruch Violin Concerto in G minor last summer at Tanglewood. This past April he appeared with the orchestra in Symphony Hall, in a performance of Mozart's Violin Concerto No. 3 in G, K.216.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half under the instruction of his parents, both professional musicians. When he was nine, his family moved to Regina, Saskatchewan, where

he subsequently studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix Galamir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977-83; prior to that, he was concertmaster of the Regina Symphony and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Centre Orchestra in Ottawa, and he was soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition. During the 1983-84 season, he was concertmaster of the Worcester Symphony.

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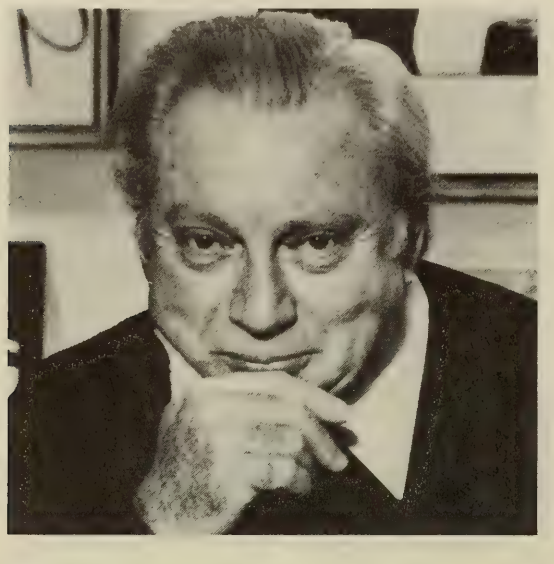
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Burton Fine



BSO principal violist Burton Fine joined the orchestra as a second violinst in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. He studied for four years with violinist Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania for a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of Technology. Mr. Fine auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. As a teacher of viola and chamber music, he is on the faculties of the New England Conservatory of Music and the Tanglewood Music Center. Mr. Fine has performed, toured, and recorded extensively with the Boston Symphony Chamber Players, and he has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony and Boston Pops orchestras. He is a member of the Melisande Trio with harpist Susan Miron and flutist Fenwick Smith. Mr. Fine may be heard on the recent CBS release of Strauss's *Don Quixote* with cellist Yo-Yo Ma and the Boston Symphony Orchestra under the direction of Seiji Ozawa.

Isaac Stern



One of the foremost violinists of this century, Isaac Stern is as much a humanitarian and civic leader as he is one one of the world's best-known performing artists. One of the most influential cultural forces here and abroad, Mr. Stern spearheaded the drive to save Carnegie Hall from demolition, earning the gratitude of countless music lovers; he now serves as its President. Throughout his fifty years as a performer he has helped other artists develop important careers of their own, including some of the world's leading violinists, cellists, and pianists. A founder-member of the National Council on the Arts, he has been a fervent advocate of government's recognizing the importance of the arts. His concerts are invariably sell-outs, his best-selling recordings on the CBS Masterworks label have won numerous Grammy awards, and the film "From Mao to Mozart: Isaac Stern in China" won the Academy Award for the best full-length documentary of 1981 and received a special mention at the Cannes Film Festival. Continuing to make music today with characteristic high energy, he recently played four concertos in one evening at a Pension Fund concert for the New York Philharmonic.

Mr. Stern began his career in San Francisco where, two years after his recital debut, he made his San Francisco

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Symphony debut playing the Brahms Violin Concerto in 1936. His New York debut came a year later, his Carnegie Hall debut in 1943, and his New York Philharmonic debut in 1944, under Artur Rodzinski. Besides his highly acclaimed interpretations of the standard repertoire, Stern is an avowed champion of contemporary music, having premiered violin works by Bernstein, Hindemith, Penderecki, Rochberg, and Schuman. His career has included both feature films and television. Following the Six Day War of 1967 he performed the Mendelssohn Concerto atop Mount Scopus with the Israel Philharmonic conducted by Leonard Bernstein; this memorial concert was made into a film entitled "A Journey to Jerusalem." His work in films has also included playing the soundtrack for "Fiddler on the Roof." In 1979 he went to China at the invitation of the Chinese government, not so much to give concerts as to advise on the integration of its music life with that of the West. Mr. Stern holds many honorary posts and is Chairman of the Board of the America-Israel Cultural Foundation. The recipient of numerous honors from heads of government, the music and business communities, and from humanitarian institutions, he was the first recipient of the Albert Schweitzer Music Award for "a life dedicated to music and devoted to humanity." In December 1984 he was presented with the Kennedy Center Award by President Reagan at the White House. Mr. Stern first appeared as soloist with the Boston Symphony Orchestra in January 1948 under Serge Koussevitzky. He has returned on more than a dozen occasions, most recently to perform the Beethoven Violin Concerto under the direction of Seiji Ozawa at Tanglewood in 1984.

Cho-Liang Lin



At twenty-six, Cho-Liang Lin possesses a technical command of his instrument and a depth of musicality which single him out as a remarkable artist. Mr. Lin has been engaged and re-engaged by nearly eighty orchestras in this country and abroad, including the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Boston Symphony, Mostly Mozart Festival Orchestra, Cleveland Orchestra, London Symphony, Rotterdam Symphony, English Chamber Orchestra, Vienna Chamber Orchestra, Montreal Symphony, Israel Philharmonic, and the Academy of St. Martin-in-the-Fields. The only Taiwanese violinist to have been invited to perform in China, he frequently tours the Far East and Australia. In addition to his performances at Tanglewood, Mr. Lin's 1986 summer schedule includes appearances with the Mostly Mozart Festival Orchestra at Lincoln Center and Kennedy Center, with the Chicago Symphony at Ravinia, and with the Aspen Festival Chamber Orchestra. Highlights of his 1986-87 season include four performances of the Tchaikovsky Violin Concerto with the New York Philharmonic and Andrew Davis, and return engagements with the symphony orchestras of Los Angeles, Cincinnati, Pittsburgh, and Montreal. In Europe, he will make his debuts with the Stockholm Symphony and the Concert-

gebouw Orchestra, as well as returning to the English Chamber Orchestra, Frankfurt Opera Orchestra, and the Philharmonia. He will tour Spain with the Bournemouth Symphony, appear in Tokyo at the Suntori Festival with Isaac Stern and Yo-Yo Ma, and tour England with the Northern Sinfonia under Richard Hickox. Mr. Lin will be heard in recital at St. John's at Smith Square in a live BBC broadcast, and he will record Mozart violin concertos with the English Chamber Orchestra under Raymond Leppard. His 1985-86 season included a tour with the Israel Philharmonic under Klaus Tennstedt, and appearances and recordings with the English Chamber Orchestra and Raymond Leppard. Under his exclusive CBS Masterworks contract, Mr. Lin has recorded the Bruch Violin Concerto and *Scottish Fantasy* with the Chicago Symphony under Leonard Slatkin. His recording of the Mendelssohn Violin Concerto and the Saint-Saëns Third Violin Concerto with the Philharmonia Orchestra under Michael Tilson Thomas was named best recording of the year by *Stereo Review* and was singled out by Britain's *Gramophone* Magazine.

Born in Taiwan, Cho-Liang Lin began violin studies at the age of five and gave his first public performance when he was seven. At twelve he went to Australia to study at the Sydney Conservatorium, and at fifteen he entered the Juilliard School to study with Dorothy DeLay, graduating in 1981. In 1977, Mr. Lin won first prize in the Queen Sofia International Violin Competition in Madrid, was chosen as soloist for President Carter's Inauguration Day concerts, and was invited by Isaac Stern to participate in a Carnegie Hall concert in celebration of the violinist's sixtieth birthday. He made his debut with the Boston Symphony Orchestra performing the Stravinsky Violin Concerto under the direction of Andrew Davis in March 1985 at Symphony Hall, rejoining the orchestra again for the Stravinsky Violin Concerto last summer under Michael Tilson Thomas's direction at Tanglewood.

Jaime Laredo



Violinist Jaime Laredo recently celebrated the twenty-fifth anniversary of his professional debut. He has appeared as a solo performer on concert stages around the world, he has collaborated repeatedly as a chamber musician with many of the world's greatest artists, and, as a music administrator, he is director of the series "Chamber Music at the 92nd Street 'Y'" in New York. Most recently, Mr. Laredo has added conducting to his many accomplishments, and he now conducts the Scottish Chamber Orchestra regularly in Europe. He has also brought that orchestra to America for two sold-out coast-to-coast tours, during which he both conducted and appeared as violin soloist. Born in Cochabama, Bolivia, Mr. Laredo began playing the violin when he was five, giving a complete recital at the Crocker Art Gallery in Sacramento, California, when he was eight and making his orchestral debut with the San Francisco Symphony three years later. He studied with Josef Gingold, then concertmaster of the Cleveland Orchestra, and with Ivan Galamian at the Curtis Institute. In May 1959 he won first prize in the Queen Elisabeth Competition in Brussels, the youngest winner in the competition's history, launching a career that has by now included the major orchestras and concert halls on five continents—North America, South America,

Europe, Asia, and Africa. Mr. Laredo has been engaged and re-engaged by all of America's major orchestras, and he has worked with such conductors as George Szell, Eugene Ormandy, Leopold Stokowski, Erich Leinsdorf, Charles Munch, Daniel Barenboim, Zubin Mehta, Seiji Ozawa, and Josef Krips. His festival appearances have included Tanglewood, Ravinia, Blossom, Marlboro, Mostly Mozart, the Hollywood Bowl, Hong Kong, and Madeira, and he was a soloist with Seiji Ozawa and the New York Philharmonic in the very last concert to be given at New York's Lewissohn Stadium. In Europe his appearances have included the London Symphony, the BBC Symphony, the Hallé Orchestra, the English Chamber Orchestra, the Scottish Chamber Orchestra, the Academy of St. Martin-in-the-Fields, the RAI Orchestra, the Royal Danish Orchestra, the Helsinki Philharmonic, and festivals in Athens, Israel, Vienna, Lucerne, and elsewhere. He has appeared at the Casals Festival in Puerto Rico four times, and he maintained a long professional relationship with the great cellist through appearances at the Marlboro and Casals festivals.

Mr. Laredo's chamber music collaborations have included the Kalichstein-Laredo-Robinson Trio—which he formed with his wife, cellist Sharon Robinson, and pianist Joseph Kalichstein—and such colleagues as Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Itzhak Perlman, Glenn Gould, Rudolf Firkusny, Mstislav Rostropovich, and the Guarneri Quartet, as well as appearances with the Chamber Music Society of Lincoln Center. He has performed twice at the White House, for former presidents Johnson and Carter, and he was invited to appear at the United Nations for a concert on Human Rights Day. He has been honored by the government of Bolivia, and he has received the Handel Medallion, New York City's highest cultural honor. He became a United States citizen in 1971. Mr. Laredo's television appearances have included the "Today" Show, the "Bell Telephone Hour," the "Steve Allen Show," and PBS's "Live From Lincoln Center." He has made numerous recordings for CBS, RCA, and Desto, among which were three Grammy nominations and a winner of the Deutsche Schallplattenpreis.



Michael Tree



Born in Newark, New Jersey, Michael Tree received his first violin instruction from his father at age five. Later, as a scholarship student at the Curtis Institute of Music in Philadelphia, Mr. Tree studied with Efrem Zimbalist, Veda Reynolds, and Lea Luboshutz. In 1954, Mr. Tree made his highly acclaimed

Carnegie Hall recital debut. Since then, he has appeared as violin and viola soloist with the Philadelphia Orchestra, Los Angeles Philharmonic, Baltimore Symphony, Mostly Mozart, and other major orchestras. He has also participated in such leading festivals as Marlboro, the Casals Festival, Spoleto, and Israel. As a founding member of the Guarneri String Quartet, Mr. Tree has played in major cities throughout the world. In 1982 Mayor Koch presented the Guarneri Quartet with the New York City Seal of Recognition, an honor awarded for the first time.

One of the most widely recorded musicians in America, Mr. Tree has recorded over sixty chamber music works, including ten piano quartets and quintets with Arthur Rubinstein. In addition, he has recorded sonatas and trios with Richard Goode, Jaime Laredo, Alexander Schneider, Rudolf Serkin, and Eugenia and Pinchas Zukerman. These works appear on the Columbia, Nonesuch, RCA, and Vanguard labels. His television credits include repeated appearances on the "Today" Show and the first telecast of chamber music on "Live From Lincoln Center." Mr. Tree serves on the faculty of the Curtis Institute of Music, the Saint Louis Conservatory of Music, and the University of Maryland at College Park.

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Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital at the age of five. By the time he was nineteen, critics were comparing him to such masters of the cello as Mstislav Rostropovich and Pablo Casals. In 1978, Mr. Ma won the coveted Avery Fisher Prize, and he has since been acclaimed throughout the world. He has appeared with such major orchestras as the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, London Symphony, and New York Philharmonic, among others, and he has performed with such eminent conductors as Claudio Abbado, Sergiu Comissiona, Herbert von Karajan, Lorin Maazel, Zubin Mehta, Seiji Ozawa, and André Previn. His national and international tours include solo recitals as well as chamber music appearances with such artists as Leonard Rose, Pinchas Zukerman, Gidon Kremer, Yehudi Menuhin, and, most recently, pianist Emanuel Ax. One of the most sought-after artists in the world, Yo-Yo Ma plays frequently in New York to sold-out houses. His 1984-85 season was highlighted by a recital at Avery Fisher Hall and performances with the Boston Symphony, Los Angeles Philharmonic, and Philadelphia Orchestra, both in their home towns and New York City, as well as the Berlin Philharmonic, Montreal Symphony, and Rochester Philharmonic. A U.S. recital tour with

Emanuel Ax included performances in Avery Fisher Hall and Carnegie Hall. He also appeared in quartet performances with Gidon Kremer, Daniel Phillips, and Kim Kashkashian in New York and other major cities. His summer festival engagements included the Hollywood Bowl, Tanglewood, Mostly Mozart, Caramoor, and Ravinia. The current season has included performances with the Philadelphia Orchestra and London's Philharmonia Orchestra under Muti, the New York Philharmonic with Mehta, and the Berlin Philharmonic with von Karajan and Maazel; a recording project with the Berlin Philharmonic; a U.S. tour with the Cracow Philharmonic; a tour of Japan, Korea, and Hong Kong; a Carnegie Hall recital; and performances with Emanuel Ax in San Francisco and Los Angeles.

Mr. Ma made his debut recording with Herbert von Karajan and the Berlin Philharmonic and has many best-selling albums to his credit. Under his exclusive CBS Masterworks contract, he has recorded concertos by Haydn, Saint-Saëns, and Lalo, Beethoven sonatas for cello and piano with Emanuel Ax, his own transcriptions of music by Paganini and Kreisler, and the Bach Sonatas for viola da gamba and harpsichord with Kenneth Cooper. His recording of the six Bach suites for unaccompanied cello won the 1984 Grammy award, and was named one of *Time* Magazine's "Best of 1984" and *Ovation*'s 1984 "First Place Instrumental Solo Recording." Another recording, the Shostakovich and Kabalevsky cello concertos with the Philadelphia Orchestra under Ormandy, won the 1984 Edison Award. With Emanuel Ax, he has recorded the Brahms cello sonatas for release on RCA records.

Born in Paris in 1955 to Chinese parents, Mr. Ma began his cello studies with his father at age four. He later studied with Janos Scholz, and in 1962 he entered the Juilliard School and began his studies with Leonard Rose. A graduate of Harvard University, where he was artist-in-residence for three years, he lives with his wife Jill and his son Nicholas in Winchester, Massachusetts. Mr. Ma made his Boston Symphony debut with the Dvořák B minor Cello Concerto in February 1983 under the direction of Seiji Ozawa. He joined the orchestra for performances of both the Dvořák concerto and Strauss's *Don Quixote* on the BSO's European tour in the summer of 1984, and that fall he performed *Don Quixote* and the Schoenberg/Monn Cello Concerto with the orchestra in Symphony Hall, recording both of those works for CBS at that time. His most recent appearance with the orchestra was last summer at Tanglewood, when he performed the Schumann Cello Concerto under the direction of Kurt Masur.

Matt Haimovitz



Matt Haimovitz began studying the cello when he was seven and gave his first recital only a year later. Born in Tel Aviv in 1970 to Rumanian parents, he moved to Palo Alto, California, with his family when he was five, studying cello with Irene Sharp and later with Gabor Rejto. In 1983, at the advice of Itzhak Perlman, he entered the Juilliard School as a scholarship student with the late Leonard Rose as his teacher and now studies with Channing Robins. He also studies privately with Yo-Yo Ma. He has just completed eighth grade at the Collegiate School and lives with his parents

and sister in Manhattan. He plays a Goffriller Mateo cello.

Matt Haimovitz's many prizes include the San Francisco Symphony Pepsi-Cola Young Artists Award, the California Youth Symphony Young Artists Award, the Music Academy of the West Outstanding Performer Award, the San Francisco Music Club Scholarship (twice), the Hana and Leonard Stone Award from the Juilliard School of Music, and several awards from the San Francisco Musical Society. This past season he played at New York's 92nd Street "Y" with Leonard Rose and Yo-Yo Ma in a concert celebrating Mr. Rose's sixty-fifth birthday. During the summer of 1984, he participated in the Aspen Music Festival and was chosen to play in a special performance at the Governor of Colorado's mansion. He has performed with the Israel Philharmonic under Zubin Mehta, the Houston Symphony under Sergiu Comissiona, and the Cleveland Orchestra under Charles Dutoit, as well as in recitals in Detroit and Miami Beach and performances at the Aspen Festival. His 1985-86 concert schedule has included a London debut with the English Chamber Orchestra under Daniel Barenboim, his New York Philharmonic debut under Zubin Mehta, and a Canadian debut with the Toronto Symphony under Andrew Davis, as well as recital dates in Baltimore, Miami, and Pittsfield. Matt Haimovitz has appeared as soloist with the Diablo Youth Symphony, California Youth Symphony, Alameda Mozart Festival Orchestra, Palo Alto Chamber Orchestra, the San Francisco Youth Symphony at Davies Hall, and the Musical Academy of the West Summer Festival Orchestra. He has also performed in recital at Stanford University in Palo Alto.

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Emanuel Ax

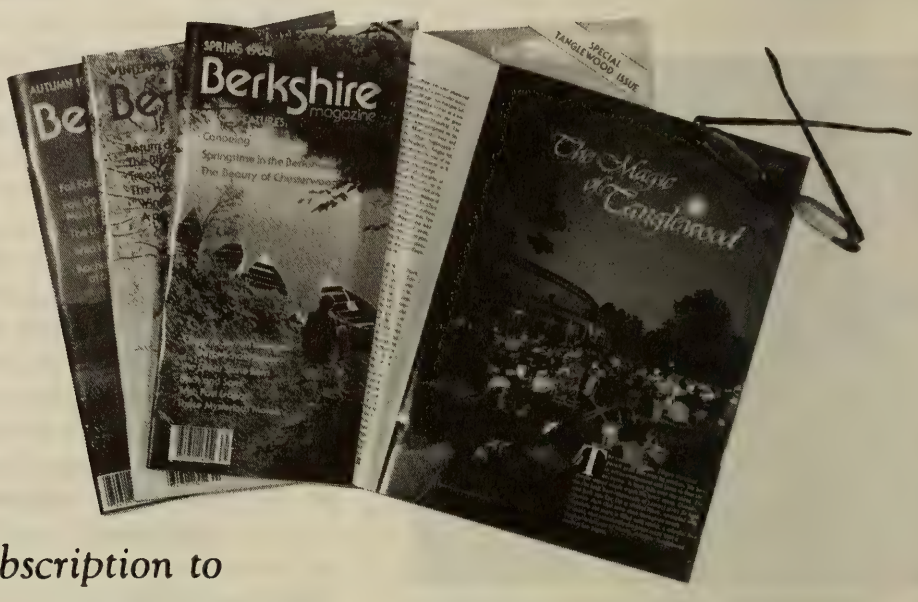


Hailed as one of the most remarkable pianists of his generation, Emanuel Ax has won some of the most prestigious prizes in the music world, performed with virtually every major orchestra in the United States, as well as those of eastern and western Europe, Latin America, and the Orient, given countless recitals, and recorded numerous albums for RCA. Mr. Ax first came to the public's attention in 1974 when he won the First Arthur Rubinstein International Piano Competition, which was held in Tel Aviv. Five years later, he captured the coveted Avery Fisher Prize. Mr. Ax is an exclusive RCA recording artist, and many of his albums have become best-sellers. Additional honors include Grammy nominations for his recordings of the Chopin concertos, Schumann's *Humoreske* and *Fantasiestücke*, the Brahms D minor piano concerto with the Chicago Symphony under James Levine, and the Brahms F minor quintet for piano and strings with the Cleveland Quartet. Mr. Ax's recordings of the Brahms sonatas for cello and piano with Yo-Yo Ma won a 1985 Grammy award; the two have also recorded the Beethoven cello sonatas for CBS records. Recently, Mr. Ax has begun recording the Beethoven piano concertos with André Previn and the Royal Philharmonic.

Highlighting Mr. Ax's 1985-86 season were appearances with the Houston Symphony throughout the United States, including Carnegie Hall; the Scottish Chamber Orchestra, and the Israel Philharmonic, as well as a tour of Japan. His 1986 summer engagements include the Mostly Mozart, Tanglewood, Mann Music Center, Caramoor, Proms, Edinburgh, Tivoli, and Helsinki festivals. The 1986-87 season brings performances with the Detroit Symphony, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Boston Symphony, Minnesota Orchestra, New York Philharmonic, Pittsburgh Symphony, St. Louis Symphony, Cincinnati Orchestra, and the Israel Philharmonic, in addition to tours with the Cleveland Quartet and Yo-Yo Ma throughout the United States.

Born in Lwow, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family as a boy. His studies in the Pre-College Division of the Juilliard School were greatly supported by the sponsorship of the Epstein Scholar Boys Club of America, and he subsequently won the Young Concert Artists Michaels Award. His only piano teacher was Mieczyslaw Munz. Mr. Ax is a graduate of Columbia University, where he majored in French. He lives in New York City with his wife, pianist Yodo Nozaki, their son Joseph, and daughter Sarah. Since his first Boston Symphony appearance in 1978 at Tanglewood, Mr. Ax has returned to perform music of Beethoven, Mozart, and Liszt with the orchestra.

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The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood and in New York City, and a busy schedule of touring and recording. The group has traveled to South America, the Soviet Union, and throughout the United States. In May 1983 they performed for the first time in Japan, giving fourteen concerts in eleven cities. In May 1984 they made their fifth tour of Europe. Their most recent recordings, for Nonesuch, include the Beethoven Septet, the Schubert Octet, music of Brahms—the two string quintets, the Horn Trio, and the Clarinet Trio—and the recently released pairing of Smetana's G major Piano Trio and the Dvořák String Sextet. The ensemble's Deutsche Grammophon release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis. Other Chamber Players recordings include Debussy's last three sonatas and *Syrinx* for solo flute; the Dvořák Opus 77 String Quintet; music of Ives, Porter, and Carter; and the complete chamber music of Stravinsky, including the concert suite from *L'Histoire du soldat*. The Boston Symphony Chamber Players celebrated their twentieth anniversary as a performing ensemble during the 1983-84 season.



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Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned by and for him. His concert appearances throughout the United States, Europe, Asia, New Zealand, and Australia, as well as his many recordings, have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center.
Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

In August 1985, Mr. Kalish was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught there since 1968 and became Head of Chamber Music and Keyboard Activities there in 1982. He is also Professor of Piano at the State University of New York at Stony Brook. Mr. Kalish gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works; he may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. In addition to his many appearances with the Boston Symphony Chamber Players in Boston and at Tanglewood, Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, Elliott Carter, Mozart, and J.S. Bach.

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HANDEL — *Mi palpita il cor,* Cantata for soprano, oboe, and continuo

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Notes

Vivaldi's life (1678-1741) is full of ironies and contradictions. Born into humble circumstances as the son of a Venetian baker-turned-violinist, he rose to the heights of European fame only to descend again to poverty and interment in a pauper's grave. He suffered ill health from birth, yet traveled tirelessly in a day when international travel was exhausting and risky. Though ordained a priest, he soon gave up saying Mass and later caused scandals by traveling with two sisters, Anna and Paolina Giraud, the first of whom, at least, was almost certainly his mistress as well as his singing pupil. He was notoriously vain and hard to work with, yet his talents were such that employers willingly put up with his vagaries.

For some fifteen years, between 1703 and 1718, he worked on and off (between travels and arguments with supervisors) in various capacities at the Pio Ospedale della Pieta, a charitable, state-run orphanage for girls, who were given special training in music. This expensive education was not offered out of a sheer love of art, but simply out of a practical desire to get the orphans off the public rolls by educating them and making them suitable marriage partners or, at worst, fitting them for a career as a professional musician (a line of work that was still rare, but possible, for a woman). It was for the remarkably talented girls in this institution that Vivaldi composed most of his sonatas and concertos.

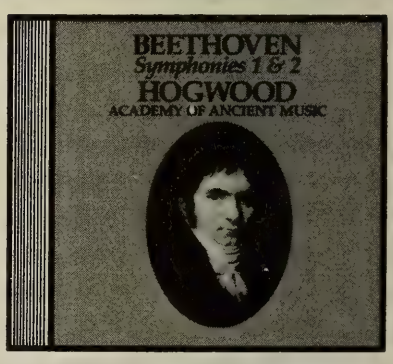
Having used a Venetian publisher for his Opus 1 (twelve trio sonatas) in 1705 and his Opus 2 (twelve solo sonatas) in 1709, Vivaldi turned for Opus 3 to an Amsterdam publisher, Estienne Roger, who engraved the music, rather than printing it from movable type, as most Italian printers had been doing for nearly two centuries. The result was more elegant in appearance (Vivaldi himself acknowledged this in his pre-



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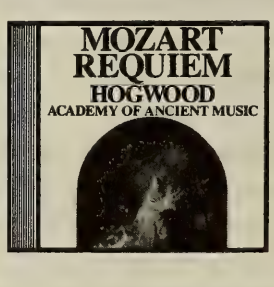
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face); but it also testified to an active interest in his music in the far reaches of northern Europe. Roger showed foresight in accepting this large publication, for Vivaldi's Opus 3 became the most influential musical publication of the first half of the eighteenth century. Vivaldi may not have invented the ritornello form of the Baroque concerto, but these twelve compositions—only a tiny percentage of his more than 500 concertos—did more than any others to establish the form all over Europe. From the tip of the Italian boot up to England and Scandinavia, composers attempted to imitate the directness of Vivaldi's pregnant themes and the energy of his rhythms, not to mention his highly refined ear for orchestral color.

The ritornello form is an efficient organizing principle; the basic material of the movement is set forth by the full orchestra in a passage that returns in various keys before being restated in the tonic at the end of the movement. These frequent restatements justify the term "ritornello" ("that which returns"). Its function is similar to that of the piers of a suspension bridge, supporting the airy span of the soloist's (or soloists') line. So effective is the ritornello as an organizing principle that it was adopted for everything from concertos to opera arias in the ensuing decades.

A *bon mot* of our day has it that Vivaldi composed the same piece 500 times. This is, naturally, a great exaggeration. In any case, his work attracted the attention of the greatest musical intellects of his day. Chief among them was J.S. Bach, who was bowled over by Vivaldi's Opus 3. This music was available to the court orchestra at Weimar, where Bach was working, soon after its publication. Bach devoted himself to the study of Vivaldi's work, transcribing violin concertos into works for keyboard and orchestra (the best-known of these is the B minor concerto, Vivaldi's Opus 3, No. 10, for four violins, which Bach converted into a concerto in A minor for four harpsi-

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chords). The qualities that Bach learned from Vivaldi—clear melodic outlines, crisp contours of the melody and bass lines, rhythmic conciseness, unified motivic treatment, and clearly demarcated plans of modulation—are the qualities for which we can still appreciate the directness and imagination of the prolific Italian composer. The published title of Opus 3, "*L'Estro armonico*," is hard to translate, but "The Harmonic Fantasy" is a more or less literal equivalent. I suspect that Vivaldi intended a sense more general and more grandiose—something like "The Musical Imagination." In any case, within this volume of twelve concertos—four each for one violin, two violins, and four violins—Vivaldi's fantasy caught the attention of musical Europe.

Despite his German birth and his eventual adoption of English citizenship, **Handel**'s musical style is at heart Italian. The extended visit that he made to Italy between 1706 and 1710 left its mark permanently on his music—especially the vocal music, that genre for which the Italians have always had such a predilection. The solo cantata was especially popular in Italy at this time; some composers—Alessandro Scarlatti is a prime example—wrote as many cantatas as Vivaldi wrote concertos. The cantata was a cross between lyrical and dramatic vocal genres, comprising recitative and aria as they might be found in the opera, but cast for performance as chamber music. A great many cantatas were for voice and continuo alone, but there are also many larger works featuring an obbligato solo instrument along with the voice or even a substantial orchestral accompaniment.

Rome was a center of cantata composition and performance, partly because the cantata provided a useful substitute for opera, which could not be performed publicly in the city. Poets wrote texts especially designed for cantatas, composers set them to music, and singers used them to demonstrate their talents to a refined and appreciative audience, usually in the homes of noble patrons. The "basic" solo cantata con-

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sisted of two arias in contrasting moods, each introduced by a recitative; often the cantata was, in essence, a small dramatic scene as it might be found in the opera (though on a more intimate scale). Many cantatas experimented with expressive ideas that were especially suitable for the intimacy of the surroundings (as opposed to the grandeur and theatricality required of a full operatic scene). And Handel often created cantatas that went, in some way, beyond the basic format.

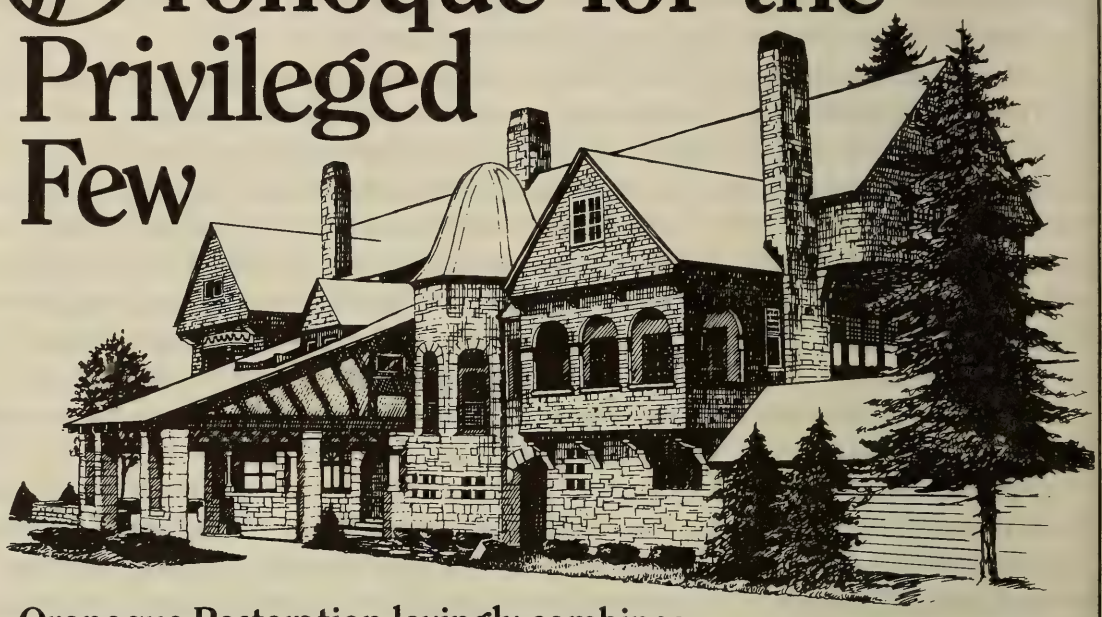
Both of the cantatas being performed here are for solo voice with an accompaniment that takes the middle ground between bare continuo and full orchestra. *Tu fedel? tu costante?* was composed for Handel's most important Roman patron, the Marchese Ruspoli. We can date this work from the survival of a copyist's bill for preparing the score and parts: 16 May 1707. This is the earliest document in the Ruspoli archives to mention a work by Handel. The four arias trace the sequence of moods of a lively and self-sufficient woman who is determined to be the one sole object of her lover's affections or else to be rid of him for good. (Handel liked this material enough to reuse three of the four arias in later works; the second and fourth arias turned up a few months later in his opera *Rodrigo*, while the third was converted, nearly three decades later, into the final chorus of his oratorio *Alexander's Feast*).

Mi palpita il cor is less securely datable. It almost certainly comes from Handel's first years in England, but it survives in separate versions, three of which have instrumental obbligatos (one of these is for soprano, two for alto), as well as a version with just continuo accompaniment. The opening Arioso, with its contrast of tempi, was reused by Handel in *Samson* in 1741. The remainder of the cantata takes the standard two-aria form. The subject matter is also more traditional: love's doubts, the usual concern of pastoral poetry. Does Chloris love me, does she not? As usual the treacherous Cupid is at the bottom of things, wounding the singer with love's dart, but not Chloris.

Alessandro Marcello (1684-1750) was the consummate amateur composer. Like so many members of the minor nobility or the upper classes in late Renaissance and Baroque Italy, he spent much of his life in artistic exertions of one sort or another. Alessandro learned the violin as a child from his father, who was nothing less than a Venetian senator. He was also a distinguished painter and poet, as well as a capable singer, and he pursued studies in mathematics and philosophy as well. His younger brother Benedetto (1686-1739) became a professional musician, though he was also



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active in several political posts in the "Most Serene Republic," as Venice was styled, and he wrote a wonderfully funny satire called *Il teatro alla moda* ("The Fashionable Theater") lampooning Vivaldi and other opera composers of the day under the guise of being a "how-to" book for the composition of a successful opera.

Both brothers were members of learned academies. Alessandro was admitted to the distinguished Arcadian Academy, where he received the pseudonym "Eterio Stinfalico," a name he used for all of the published music that appeared under his own control. This includes a dozen cantatas for solo voice and basso continuo published in 1708, a dozen sonatas for violin solo (1740), and a half dozen concertos for two flutes or oboes, bassoon, strings, and continuo (also 1740). But this oboe concerto, his best-known contribution to the medium, was transcribed for keyboard (in the key of C minor) by J.S. Bach; for a long time it was ascribed to Vivaldi. The true identity of the composer was ascertained only with the discovery of an anthology by various composers of "Concertos for five parts" published in Amsterdam about 1717. One of these, in D minor for oboe, is attributed to Alessandro Marcello by name (not by his Arcadian pseudonym).

Alessandro was a superb craftsman who took pains to be original in the context of a stereotyped form, the Baroque ritornello concerto as codified by Vivaldi. In three movements, arranged in a fast-slow-fast pattern, the layout of the musical discourse is based consistently on the presence of a ritornello, a full musical statement by the entire orchestra that sets the basic mood of the movement and provides a good deal of its material. In the opening movement (with its unusual marking of *"Andante e spiccato"*) the ritornello is a brief unison figure stalking along in steady eighth-notes with a sixteenth-note scale at its end. The solo enters with a single bar anticipating the soloist's florid line to come. Throughout the movement the ritornello returns in different but closely related keys, anchoring each harmonic modulation and sending the soloist off on another flight of fancy. The Adagio begins as a lyric effusion for the soloist, but it soon turns into a dialogue with a solo violin over pulsing repeated notes. The final Presto begins with the soloist at once, fanfare-like, stating the first half of the ritornello, while the strings play the remainder. The conclusion is vigorous and dancelike.

—Steven Ledbetter

The text for *Tu fedel? tu costante?* begins on the next page.
The text for *Mi palpita il cor* is on page 13.

Tu fedel? tu costante?

(Recitative)
Tu fedel? tu costante? Ah! non è vero.

Tu usurpi ingiustamente titoli così belli,
empio Fileno!
Tu fedel? cui scintillano nel seno
sempre nove faville?
Tu costante? ch'il cuore vanti
diviso in mille parti e in mille?
Incostante, infedele, traditore!
Questi, Fileno, questi giusti titoli sono
e pregi tuoi, onde superbo ir puoi
spergiuro, menzognero.
Tu fedel? tu costante? Ah! non è vero!

You, faithful? You, constant?
Ah, that is not true.
You have no rightful claim to such fair
titles, wicked Fileno!
You, faithful? You whose fancy is always
being caught anew?
You, constant? You who boast a heart
divided a thousand ways?
Inconstant, unfaithful, a traitor!
These, Fileno, these are your rightful titles
and the qualities in which you take pride,
you perjuror, you liar.
You, faithful? You, constant?
Ah, that is not true!

(Aria)
Cento belle ami, Fileno,
e poi vanti aver in seno
un costante e fido cor!
Fileno, Fileno!
Stolta è ben colei che crede,
ch'in te sia costanza e fede.
Empio, infido, infido mentitor!

You love a hundred beauties, Fileno,
and then you claim to possess
a constant and faithful heart!
Fileno, Fileno!
Any woman would be a fool to believe
in your constancy and faithfulness.
Wicked, faithless man, faithless liar!

(Recitative)
L'occhio nero vivace di Filli a te dà pena;
di Licori ti piace il labbro lusinghiero;
di Lidia il biondo crine al tuo core è
catena;
in me ti piace il brio:
e con vario desio,
or per Lidia, or per Filli, or per Licori

ed or per me, vantando nel tuo seno,
nudrir costanti ardori
con volubile genio ed incostante,
sei di tutte, o Fileno,
infido traditor, non fido amante.

Filli's vivacious black eyes wound you;
Licori's alluring lips delight you;
Lidia's blonde tresses bind your heart;

you like me for my spirit:
and with your frivolous fancy
now for Lidia, now for Filli, now for
Licori,
and now for me, and your profession
of undying passion,
with your fickle, inconstant nature,
you are a faithless traitor to us all,
Fileno, not a true lover.

(Aria)
Se Licori, Filli ed io
abbiam parte nel tuo core,
come poi dir, traditore,
ch'il tuo core è tutto mio?
Se a me doni ed a Licori
ed a Lidia il cor, Fileno,
quanti mai racchiudi in seno?
Dillo, ingrato, quanti cori?

If Licori, Filli, and I
each own a share in your heart,
how dare you say, you traitor,
that your heart belongs to me?
If you have given your heart to me
and to Licori and Lidia, Fileno,
how many hearts do you have?
Tell me, you monster, how many hearts?

(Recitative)
Ma, se non hai più d'un sol cuore in
petto,
o tralascia d'amarmi, o fai che sola
io sia dell'amor tuo gradito oggetto;

che me più duole, e pesa
del non essere amata
l'esser da te tradita e vilipesa.

But, if you have only the one heart in
your breast,
then either desist in your love for me,
or make me the one happy object of
your love;
for it would hurt me more, and weigh
more heavily than not to be loved
if I were to be betrayed and scorned by
you.

(Aria)
Se non ti piace amarmi, forzar non ti poss'io;
se amor mi vuoi negar, non mi potrò doler, no, no.
Ma se per oltraggiarmi quel cor, che già fu mio,
ad altri vuoi donar, io non saprò tacer, no, no.

If you have no mind to love me, I cannot coerce you;
if you deny me love, I shall not complain, not I.
But if, to spite me, you give to others
the heart that once was mine, I shall not keep silent, no, no.

(Recitative)
Ma il tuo genio incostante non può lasciar d'amare,
e ti fa sempre amante or di questa, or di quella,
che sembra agli occhi tuoi vezzosa e bella;
che farò dunque? che farò?
Spietato, infido, traditor, spergiuro,

ingrato, più non mi tradirai!

Si, lascierò d'amarti,
e tanto t'odierò quanto t'amai.

But your fickle nature cannot help but love,
and makes you the lover first of this woman, then of that,
whenever one strikes you as charming or pretty;
what shall I do, then, what shall I do?
Heartless, faithless, you traitor, you perjuror,
you monster, you shall not deceive me again!
Yes, I shall cease loving you,
and hate you as much as once I loved you.
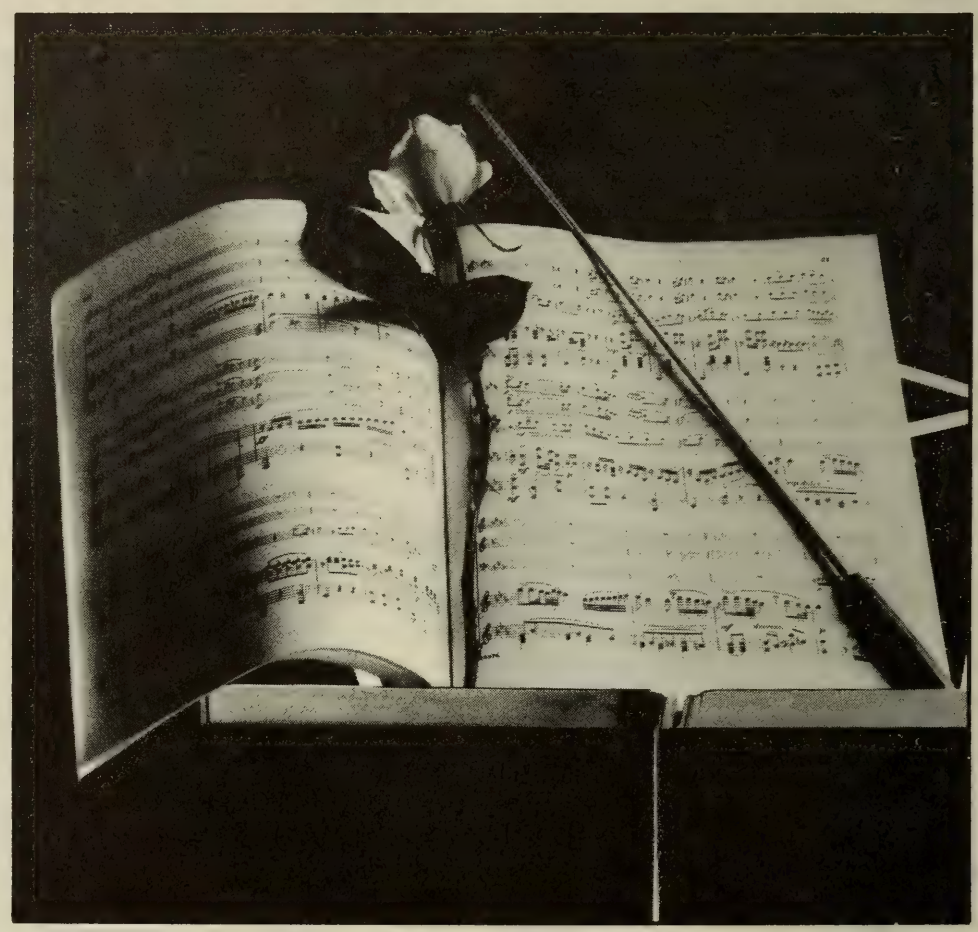
(Aria)
Si, crudel, ti lascierò,
novo amante troverò
che per me sia tutto amor.
Se non trovo, tornerà
all'antica libertà
senza amar questo mio cor.

Yes, cruel man, I shall leave you
and find myself a new lover
who will give me all his love.
And if I cannot find one,
my heart will be free again,
loveless as before.

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Mi palpita il cor

(Recitative)
Mi palpita il cor, nè intendo perchè.

Agitata è l'alma mia, nè so cos'è.

Tormento e gelosia, sdegno, affanno e dolore,
da me che pretendete?
Se me volete amante, amante io sono;
ma, oh Dio! non m'uccidete,
ch'il cor, fra tante pene,
più soffrire non può le sue catene.

(Aria)
Ho tanti affanni in petto,
che, qual sia il più tiranno,
io dir nol so.
So ben che dò ricetto
a un aspro e crudo affanno,
e che morendo io vò.

(Recitative)
Clori, di te mi lagno;
e di te, o Nume, figlio di Citerea
ch'il cor feristi per una
che non sa che cosa è amore:
ma se, d'egual saetta,
a lei feristi il core,
più lagnarmi non voglio;
e riverente, innanti, al simulacro tuo,
prostrato, a terra, umil, devoto,
adorerò quel dio,
che fè contento e pago il mio desio.

(Aria)
S'un dì m'adora la mia crudele,
contento allora il cor sarà.
Che sia dolore, che sia tormento,
questo mio seno più non saprà.

My heart is throbbing, but I do not know why.
My soul is troubled,
but I do not know by what.
Torment and jealousy, scorn, pain, and grief,
what do you want of me?
If you want me to be a lover, a lover I am;
but, for heaven's sake, do not kill me,
for my heart is so besieged
that it can no longer tolerate its chains.

My heart is so full of cares
that I cannot tell
which of them is the worst tyrant.
I know that I am afflicted
with one bitter, cruel care
that is destroying me.

Clori, I hold you to blame;
and you, o Cupid, son of Cytherea,
who wounded my heart on behalf of one
who knows not the meaning of love:
but if, with a similar arrow,
you were to wound her heart,
I would complain of you no more;
reverently bowing before your image,
prostrate, humble, and devoted,
I would worship the god
who fulfilled my dearest wish.

If one day my cruel lady should love me,
my heart will be content,
and pain and anguish will henceforth
be strangers to my breast.

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Weekend Prelude

Friday, 15 August at 7

JEROME ROSEN, violin
JONATHAN MILLER, cello
DAVID DEVEAU, piano

MOZART — Trio in C for piano, violin, and cello, K.548
- Allegro
- Andante cantabile
- Allegro

DVOŘÁK — Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*
- Lento maestoso; Allegro vivace, quasi doppio movimento
- Poco adagio; Vivace non troppo
- Andante; Vivace non troppo
- Andante moderato (quasi tempo di Marcia); Allegretto scherzando
- Allegro
- Lento maestoso; Vivace quasi doppio movimento

Baldwin piano

Week 8

Notes

The summer of 1788 was a time of active composition for **Mozart**. During the space of six weeks he composed the last three great symphonies, apparently with a series of benefit concerts in view (they seem never to have taken place, and it is doubtful whether Mozart ever heard the symphonies). At the same time he was composing a number of smaller works, including some piano trios, for which no commissions are known, so they were probably composed "on speculation" in the hopes of producing salable pieces that might generate some badly needed income. He completed one trio on 22 June, only days before finishing the E-flat symphony, the one conventionally numbered thirty-nine. In July, during the interim between that symphony and the fortieth, in G minor, he turned out two compositions in the key of C major, the key

that would soon serve him for the *Jupiter* Symphony, which he composed in August. For the moment, C major served for something altogether lighter and less dramatic: the well-known piano sonata "for beginners," K.545, and the present trio, K.548, completed in Vienna on 14 July (the G minor symphony was finished eleven days later).

The trio begins with a fanfare that throws out hints of the *Jupiter* to come, but they remain no more than hints. After all, this is music for companionable playing at home, not for dramatic gestures in the concert hall. As was typical of most trios of the day, the pianist remains the leader throughout, while the violin and cello parts, though not negligible, are much less important. The cellist, in particular, rarely does more than strengthen the bass line or flesh out a harmony. But that made it all the more acceptable to the audience of amateur musicians that Mozart was trying to reach—they were the ones who bought the music, after all, and it was only in sales of sheet music, not through the box office receipts of concert performances, that chamber music paid. The domestic performers no doubt enjoyed the cheerful verve of the work, sighed at the delicate, soft expressiveness of the Andante cantabile, and chuckled at the playfulness of the finale.

"Dumka" (plural *"dumky"*) was a name given to a particular kind of Ukrainian folk song—one of a narrative character sung to the accompaniment of certain folk instruments. **Dvořák** used the term several times in his music: in a piano piece published as Opus 35 in 1876, in the slow movement of the string sextet, Opus 48, in the Opus 51 string quartet (1878-79), as the title of a piano piece of 1884 published as Opus 12, in the slow movement of the famous A major piano quintet, Opus 81, and, finally, as a title for the present trio, composed between November 1890 and February 1891. Dvořák himself seems not to have had a specific idea as to what *"dumka"* implied—at least not an idea he could put into words. One of the first people to play Opus 90 was the great Irish-American cellist Victor Herbert (soon to become much more famous as the brightest light among composers for the American musical theater). Herbert was head of the cello faculty of the National Conservatory in New York, and Dvořák was the director. Shortly after Dvořák's arrival in this country, Herbert joined the composer and a violinist in reading through the recently completed and still unpublished trio.





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Herbert recalled later that when he turned to Dvořák to express his enthusiasm for the new piece, he also asked him what the title meant. The composer replied, "Why—what *does* it mean? It means nothing!" Actually Dvořák seems to have associated the term with the verb "*dumati*" ("meditate" or "recollect"). The works to which he gives the title "*dumka*" share a tendency to alternate passages of introspection and yearning with others of the greatest exuberance—which corresponded to the composer's own mercurical temperament when he allowed his thoughts to wander freely.

The Opus 90 trio is one of Dvořák's most original and characteristic works. Rather than following the traditional chamber music forms of three or four movements beginning with one in sonata form and all the rest, he cast the *Dumky* Trio in six movements, each in a different key, and each presenting the characteristic alternation of moods of his conception of the *dumka*. (The fact that each of the movements is itself a *dumka* explains the use of the plural form as a title for the entire work.)

Although there is a risk in using a constant pattern of slow alternating with fast sections throughout all six movements of the same piece, the richness of Dvořák's invention throughout prevents boredom. The first three movements are linked by the composer's direction to proceed directly on, so that the entire composition seems to flow from one section to the next without let or hindrance. Only after the fourth movement does the composer call for a substantial pause. The range of moods encompassed by the score is striking, and the three participants all have brilliantly conceived parts to play. It is scarcely surprising that the trio remains one of the most frequently heard of Dvořák's chamber works, since it so thoroughly embodies the composer at his very best.

—Steven Ledbetter

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Piano Concerto No. 2 in G, Opus 44
- Allegro brillante
- Andante non troppo
- Allegro con fuoco

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INTERMISSION

The Nutcracker, Opus 71: Act II
- Scene: The Kingdom of Sweets
- Scene: Clara and the Prince
- Divertissement
 - Chocolate (Spanish Dance)
 - Coffee (Arabian Dance)
 - Tea (Chinese Dance)
 - Trepak
 - Dance of the Mirlitons
 - The Old Woman Who Lived in a Shoe and her Children
- Waltz of the Flowers
- Pas de deux
 - Dance of the Prince and the Sugar-Plum Fairy
 - Variation I: Tarantella
 - Variation II: Dance of the Sugar-Plum Fairy
 - Coda
- Final Waltz and Apotheosis

NOTES

Pyotr Ilyich Tchaikovsky
Piano Concerto No. 2 in G, Opus 44

Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka province, Russia, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He began his Second Piano Concerto at his sister's house in Kamenka on 10 October 1879, completing the composition draft on 15 December. He orchestrated the work after a long delay in a busy winter, completing it on 28 April 1880. The score is dedicated to Nikolai Rubinstein. The first performance was given in New York on 12 November 1881 by Madeleine Schiller, with Theodore Thomas conducting. Not until six months later was the work heard in Russia, when Sergei Taneyev played it in Moscow with an orchestra conducted by Anton Rubinstein on 18 May 1882. In addition to the solo piano, the score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Tchaikovsky's tribulations with his First Piano Concerto are well known—the brutal reaction of his friend Nikolai Rubinstein upon first being asked his impression ("my friend, how can I speak of details when the composition as a whole repels me?"), a reaction that left Tchaikovsky understandably angry. The rift between the two men was only healed four years later, when Rubinstein admitted he had been wrong and promised to learn and perform the concerto. He did this so well, in fact, that Tchaikovsky determined to dedicate his Second Piano Concerto to the man who had so disliked the First.

The years that intervened between the two compositions had been a time of crisis for Tchaikovsky, marked by his catastrophic marriage, from which he tried to extricate himself without scandal for the rest of his life. But he had also to some degree accepted himself and his fate during that time and had composed the Fourth Symphony, a work that acknowledged his own characteristic fatalism. He had accepted the strange patronage of a lover of his music, Mme. Nadezhda von Meck, with whom he formed a relationship that was deeply emotional on both sides, though carried on

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Viktoria Postnikova plays the Steinway piano.

only by letter. At her insistence—no doubt to Tchaikovsky's relief—they never met. But her steady financial support made possible a somewhat easier life for the composer.

After the disaster of his marriage he repaired in the spring of 1879 to the home of his sister and brother-in-law in rural Kamenka, where he could enjoy a reasonable solitude and, now that he had some income of his own, could be something other than a guest or poor relation in the household. His main concern upon arriving at Kamenka was to finish scoring his opera *The Maid of Orleans*, one of his largest works, but when that was finished, he suddenly found himself for the first time in months with no obligatory occupation. He became dissatisfied and irritable. "Finally yesterday," he wrote to his brother Modest on 22 October, "it became fully apparent to me what was the matter. I had to get on with something: I find myself absolutely incapable of living long without work. Today I began to create something, and the *boredom* vanished as if by magic." That "something" was his Second Piano Concerto. He decided to compose slowly and easily, working only in the mornings, in an attempt to avoid the nervous strain that often beset him when working on large-scale pieces. Nonetheless he had completed a draft of the first movement before returning to St. Petersburg in November. On the way he stopped in Moscow, where Nikolai Rubinstein's performance of his piano concerto so delighted him that he resolved to dedicate the new work to him.

He continued work in December in Paris, where he completed the finale, then turned to the slow movement. After finishing the work, he once more ventured to ask Rubinstein's opinion. Though worried about another rebuff, he told his publisher Jurgenson (in March 1880), "Still, even if once more he does criticize yet nevertheless goes on to perform it brilliantly as with the First Concerto, I won't mind. It would be

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nice, though, if on this occasion the period between the criticism and the performance were shorter." He sent the score to Rubinstein with permission to let his pupil Taneyev change "as many details of the piano part as he wished" without touching the essence of the piece.

Rubinstein was naturally a good deal more tactful this time around. He ventured to suggest that the piano part was too episodic and that the soloist was not sharply enough distinguished from the orchestra, "but as I say all this having scarcely played the concerto once through, perhaps I am wrong." Though Tchaikovsky did not agree with the criticisms, he was neither hurt nor angered by them. He still hoped that Rubinstein would premiere the work, and when he heard of the pianist's sudden death in Paris in March 1881, he was shattered. He entrusted the score instead to Taneyev, who, however, was beaten out for the honor of the premiere by musicians in far-off America (it is thus that both the First and Second concertos were given their first performances in America, and not in Russia).

For all his rejection of criticisms from Rubinstein and Taneyev, Tchaikovsky still worried about the shape of the concerto. After he himself had performed it in 1888, he authorized cuts in each of the three movements, averaging about twenty measures apiece. Later his pupil Alexander Siloti suggested still more cuts and drastic rearrangements. Tchaikovsky rejected these vehemently. Even in the months just before his death Siloti pestered him with suggestions, though Jurgenson encouraged him to stand his ground. It is odd, then, that within a few years of the composer's death, Jurgenson issued an edition of the concerto "revised and shortened following the composer's indications by A. Siloti." This notice appeared on the score in French and Russian; the French word for shortened, "*diminuée*" may well be taken in another sense here as "diminished." Yet until recently most pianists have performed this "diminished" score. Gennady Rozhdestvensky and Viktoria Postnikova have recorded Tchaikovsky's original score, and will perform that version here.

As the offspring of a period of boredom in the composer's life, the Second Concerto somewhat lacks in the kind of lyric intensity of the First, though it has plenty of attractive ideas. The first movement is grandiose, hammering out its main theme in full orchestra answered by thundering piano chords. Much of the movement offers virtuosic cadenza-like passages for the soloist, though the overlapping melodies in



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clarinet and horn that introduce the new key of E-flat in the opening ritornello represent Tchaikovsky at his most characteristically lyrical.

The slow movement is remarkable for its important violin and cello solos; in fact these string solos that open the movement mine the deepest vein of melody in a kind of triple concerto. It was an idea that bothered early listeners. Taneyev wrote to Tchaikovsky after the Moscow performance, "Few people approve the violin and cello solos in the second movement; they say the piano has nothing to do in it, with which I think one has to agree." (Of course, this was from the pianist!) In retrospect it seems a singularly attractive idea.

The finale is as lively as the Andante is emotional, a combination of sonata and rondo with events succeeding one another in breathless rapidity. This is the kind of form in which Tchaikovsky excelled, balancing blocks of contrasting material, each of which is allowed to revel in its own existence. The result is a sparkling close to a work that is admittedly uneven, but still touched often enough with the master's hand.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky
The Nutcracker, Opus 71: Act II

Tchaikovsky composed the ballet Shchelkunchik (The Nutcracker) *to a scenario by Marius Petipa after Alexandre Dumas's version of E.T.A. Hoffmann's story "The Nutcracker and the Mouse King" between February 1891 and 4 April 1892. The first performance was given at the Mariinsky Theater in St. Petersburg on 18 December 1892. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, tambourine, glockenspiel, castanets, triangle, celesta, two harps, and strings.*

Tchaikovsky's works are among the imperishable classics of the ballet repertory. His music is loved in the theater by balletomanes and in the concert hall by people who have never been to a ballet in their lives. In his own lifetime, though, Tchaikovsky's success as a ballet composer was distinctly limited, though this did not dissuade him from trying again.

At the time Tchaikovsky began writing for the dance, the term "ballet music" was often used in a pejorative sense—with good reason. Most composers of ballet music officially connected to ballet companies were virtually required by their position to be musical non-entities, churning out yards of tinkly, rhythmic, square, undistinguished stuff for the dancing masters to decorate with movement. The fact that every dancer has two feet meant, almost inevitably, that every musical phrase was heard twice, once while the dancer did a step starting on the right foot, then again while she (only the ballerinas really counted!) repeated it on the left. Composers who attempted to do something more substantial in their ballet scores—like Delibes in *Sylvia*—were criticized for being "too symphonic."

Tchaikovsky loved the ballet music of Delibes and found it a strong encouragement to his own ballets, in which he created a full-scale dance-drama in music that combined solos, ensembles, dramatic (danced) narrative, and set pieces such as characteristic dances into a cohesive structure. As a result, every one of his major ballets—*Swan Lake* (1875-76), *Sleeping Beauty* (1888-89), and *The Nutcracker* (1891-92)—was either an outright failure or, at best, a limited success in its first production. Today, all of

these ballets have long since become the core of the ballet repertory, though Tchaikovsky himself did not live to see even the beginnings of their worldwide success.

Tchaikovsky himself regarded *The Nutcracker* as less significant than his two earlier ballets, largely because the scenario that had been foisted on him lacked the kind of consistent dramatic story line that he preferred. The basic plot came from E.T.A. Hoffmann, whose sometimes macabre tales could be expected to provide exactly the proper grist for Tchaikovsky's mill. But in the scenario proposed by the choreographer Petipa, the plot was drastically simplified, confining the real story (with its "symphonic" music) to Act I. Act II is anti-climactic from the theatrical point of view, though it is just the opposite in a concert performance, where the attention is on the music alone.

The first act, set in a German home on Christmas Eve, is a charming fantasy of a Christmas present—a toy nutcracker—that comes to life and leads the other toys in battle against the Mouse King and his army. When Clara, the girl to whom the Nutcracker has been given, saves the Nutcracker's life in the climactic battle by throwing her slipper at the Mouse King and killing him, the grotesque Nutcracker turns into a handsome prince and takes Clara on a journey to his magical kingdom, Confiturenbourg, or, as we might call it in this country, the Big Rock Candy Mountain. The entire second act is devoted to divertissements, dances introducing the inhabitants of this land. There is no more plot (though some modern productions attempt to create further story lines). Everyone can simply sit back and enjoy the dancing and the music. However upsetting this may be to someone interested in drama, it is a sheer delight musically, for Tchaikovsky's gift in the composition of colorful characteristic dances for such scenes remains unsurpassed. Indeed, it is precisely these dances that



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quickly became the most popular part of the score in the form of a concert suite that had its first performance even before the ballet from which it is drawn.

Though Petipa had created the scenario and planned to choreograph the ballet, he became ill (he was then in his seventies) and had to withdraw; the task fell to his assistant, Lev Ivanov, who had already distinguished himself in the two lakeside scenes (Acts 2 and 4) of *Swan Lake*. The mounting was lavish in the extreme both for *The Nutcracker* and the short opera *Yolanta* that was premiered at the head of the evening's program. Tchaikovsky wrote to his brother Anatoly, "The staging of both [opera and ballet] was splendid, but that of the ballet even too splendid—one's eyes grew tired of this luxuriance." The critics were divided. The St. Petersburg *Gazette* declared, "A more tedious work was never seen." But the St. Petersburg *News-Sheet* proclaimed, "Concerning the music . . . it is hard to say which number is best, for everything from beginning to end is beautiful, melodious, original, and individual."

This evening's performance comprises all of Act II, which is to say most of the music familiar as the "*Nutcracker* Suite" (minus the overture) as well as the numbers that are normally heard only in the theater.

The curtain rises to show the palace of **The Kingdom of Sweets** (No. 10, Scene, Andante). A lulling 6/8 theme decorated by swirling harps and later by flute and clarinet scales hints at the elegance of the palace. Soon the Sugar-Plum Fairy appears to welcome the travelers to the delights of her kingdom. Tchaikovsky, while on a visit to Paris, had heard a recently invented keyboard instrument called the "celesta" (for its "heavenly" sound); he knew that it was exactly what he wanted to characterize the delicate other-worldliness of the fairy, and he had an instrument secretly shipped to him in Russia, so that he might be the first composer to use the new effect. The audience was surely enchanted when the Sugar-Plum Fairy appeared with her suite, accompanied by the shimmering sound of celesta, two harps, and the upper strings in harmonics. This music is unthinkable today without the sound of the celesta, but when Tchaikovsky published the score, he allowed the optional substitution of piano, since the newly developed instrument might not be available in some theaters, and he added the admonition, "The artist who performs this part must be a good pianist."

No. 11 (Scene, Andante con moto) depicts the reception of the travelers. **Clara and the Prince** appear, to be welcomed by the Fairy, who is the prince's sister. Celesta and harp combine with fluttertongued flutes (another new technique; Tchaikovsky added a footnote to the score to explain how the flutists were to produce the effect) and a sinuous clarinet. In a faster tempo (Moderato), twelve pages lead Clara and the Prince forward to tell their tale. In an Allegro agitato (developed from themes first heard in Act I), the Prince mimes the story of his fight with the Mouse King and reveals how Clara saved his life. In stately grandeur the court hails Clara for her bravery (full orchestra); at a sign from the Fairy (oboes and clarinets, then horns and trombones added) a festive table is prepared, and the guests are entertained with a divertissement.

No. 12, the **Divertissement**, is built up of a series of short and very diverse characteristic dances representing particular goodies from the Kingdom of Sweets or episodes from familiar fairy tales. Petipa's scenario not only described the character of each dance, but also its length and meter. Tchaikovsky followed his prescriptions quite closely, finding the discipline a stimulation to his powers of invention, which he feared were on the wane.

First comes No. 12a, "Chocolate," a Spanish dance featuring a difficult trumpet solo and the sound of castanets. For No. 12b, "Coffee," an Arabian dance, Tchaikovsky borrowed a Georgian folk lullaby from a collection of Ippolitov-Ivanov and arranged it in a brilliantly simple but evocative way with a drone ostinato in violas and cellos and

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just a hint of tambourine. "Tea" is represented by a Chinese dance (No. 12c) with brilliantly skirling flute and piccolo over staccato bassoons and plucked strings. It is cut short suddenly, making way for the vigorous Russian dance, "Trepak" (No. 12d), based on a traditional Russian melodic formula (the same figure appears in the finale of his Violin Concerto) that grows in energy and drive to its Prestissimo conclusion. The "Dance of the Mirlitons" (reed pipes) is gently pastoral rather than the "*Tempo di polacca*" that Petipa requested; the emphasis on woodwinds (especially flutes) in the outer sections is balanced by the brass interlude in the middle. "The Old Woman Who Lived in a Shoe and her Children" (No. 12f) is derived from a traditional French fairy tale, and Tchaikovsky quotes old French tunes probably learned from his much-loved French governess and found in a collection of French children's songs in the composer's library. The tune heard at the outset (oboes, clarinets, and bassoons) is "*Que t'as de belles filles, Girofle, girofla!*" A contrasting 6/8 tune is "*Cadet Rousselle*"; it is followed by a return to "*Que t'as de belles filles*" worked up in a faster tempo to bring the Divertissement to an end.

The next number, the **Waltz of the Flowers** (No. 13), is among the greatest of all symphonic waltzes, and a thorough contradiction to Tchaikovsky's fears of failing inventive powers. Its evocative opening presents a hint of melody taken up by the horns as the first tune of the waltz proper. And what a magical touch the diminished-seventh harmony on the fourth note of the tune is, coming unexpectedly after a straightforward melodic arpeggio of the D major triad; it passes in an instant but lingers in the memory with special poignancy. An answering melody is divided between strings on the one hand and flutes and clarinets on the other. Still more tunes follow, varying in range, instrumentation, and phrasing, so that the waltz seems to build and build with its characteristic "lift" to the final coda.

Balletomanes expect a *pas de deux* between the principal male and female dancer. From the plot of *The Nutcracker,* we would expect such a dance to take place between Clara and the Prince. But the original Clara was only twelve years old and scarcely ready for such a demanding dance, so the duet (No. 14, **Pas de deux**) took place instead between the Sugar-Plum Fairy and the Prince. Soon after the original production, though, when the part of Clara began to be taken by more mature dancers, the opening section was given to her. It is built on a descending-scale melody in the cello, that builds to a surprisingly passionate climax. Variation I is a vigorous tarantella for the male dancer. Variation II is for the female dancer, who must be the Sugar-Plum Fairy regardless of whether Clara dances the beginning of this number: it is this movement that more than any other established the celesta as an instrument in the orchestra and still represents its most familiar use. The delicacy of the celesta's sound perfectly matches the sweetness of this personification of the Kingdom of Sweets. The *pas de deux* closes with a lively coda.

The entire Court joins in a final tribute to Clara. No. 15 (**Final Waltz and Apotheosis**) is perhaps something of a letdown after the brilliance of the "Waltz of the Flowers," though it efficiently and expertly recycles themes from the opening of the act in newly rich scoring.

—S.L.

Christopher Hogwood



One of Britain's most internationally active conductors and a highly successful recording artist for Decca on the L'Oiseau-Lyre label, Christopher Hogwood studied classics and music at Cambridge University, where his teachers included Raymond Leppard, Thurston Dart, and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on period instruments. Now internationally acclaimed, the orchestra has a busy schedule of worldwide performances and many best-selling recordings to its credit. The ensemble has made several major tours of the United States, the most recent of which took place in six North American cities in early March this year. The next two seasons bring other important foreign tours, including Australia in 1988.

In great demand as a guest conductor, Mr. Hogwood has been particularly active in this country, where he works regularly with such orchestras as the Boston Symphony, Chicago Symphony, Cleveland Orchestra, and Los Angeles Philharmonic. In Britain he has recorded with the London Philharmonic Orchestra, which he will conduct at the Royal Festival Hall in April 1987. Artistic director of the London Mostly Mozart Festival at the Barbican since 1983, Mr. Hogwood conducted there once again in August 1985. Other European conducting engagements last year included concerts in London, Baden-Baden, Paris, Lisbon, Copenhagen, and at the Ansbach and Lucerne festivals. In June of this year, Christopher Hogwood assumed the position of artistic director of Boston's Handel & Haydn Society. The oldest performing arts organization in the United States, the Society presents six major programs at Symphony Hall each season, combining the broadest range of both choral and instrumental music of all periods. In the operatic field, Mr. Hogwood has conducted *Don Giovanni* for St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il sogno di Scipione* in Vicenza. In February 1985 he conducted a new production of a staged version of Handel's *Messiah* for Berlin Opera. Despite his busy conducting schedule, Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has long enjoyed a fine reputation as harpsichordist, both in concerts and in a distinguished series of recordings. He

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has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and he has been a successful and popular broadcaster on the widest range of musical topics. Mr. Hogwood conducted the Boston Symphony Orchestra for the first time in July 1983 at Tanglewood and returned here last summer for two performances of Handel's *Messiah*.

Emma Kirkby



In less than ten years of professional singing, Emma Kirkby has contributed to more than fifty recordings, to radio broadcasts, and television programs, including the BBC 2 "authentic" *Messiah* from Westminster Abbey. Her unique voice finds admirers all over the world, and, on tour, she has delighted concert audiences across North and South America, Australia, New Zealand, and the Middle East. Ms. Kirkby's repertoire ranges from semi-improvised *frottole* of the Italian quattrocento to the English ayres of John Dowland and his contemporaries, the songs of Henry Purcell, the cantatas for soprano by J.S. Bach, and arias by Handel, Mozart, and Haydn. Her many appearances in *Messiah* include performances with the Los Angeles Philharmonic, the Detroit Symphony, and the St. Louis Symphony. In addition to solo roles, Ms. Kirkby delights in vocal chamber music and performs regularly with the Consort of Musicke under the direction of Anthony Rooley, as well as with the Academy of Ancient Music, the Taverner Players, and the London Baroque. Ms. Kirkby has recorded often with Christopher Hogwood, John Eliot Gardiner, Simon Preston, and Andrew Parrott. Her latest recordings include Mozart's *Exsultate, jubilate* and *Requiem*, *Olimpia's Lament—Music by Monteverdi and d'India*, Monteverdi's *Fifth Book of Madrigals*, Bach's B minor Mass, *Magnificat*, and *Wedding* Cantata, Handel's *La resurrexione*, *Messiah*, and *Esther*, and a critically acclaimed performance of Purcell's *Dido and Aeneas*. In the fall of 1984, Ms. Kirkby toured the United States with the Consort of Musicke Trio and made her first appearance in Japan. She performed throughout North America with the Academy of Ancient Music in March 1985 and returned in December for Bach's B minor Mass with the Quebec Symphony and Handel's *Messiah* with the symphony orchestras of Lincoln and Montreal. This past April she returned with the Consort of Musicke Trio Ensemble for a coast-to-coast tour. Other current plans include a tour in the Far East, a recording of *Theoclide* by Hasse, and another tour with the Consort of Musicke Ensemble.

Stanley Ritchie



Australian violinist Stanley Ritchie has lived in North America since 1959, when he came to study at the Yale School of Music. From 1962 to 1973 he lived in New York, where he held the positions of concertmaster of the New York City Opera and associate concertmaster of the Metropolitan. He was also active as a freelancer, playing as concertmaster of the Musica Aeterna Orchestra from 1970 to 1973, and as a member of the New York Chamber Soloists, with whom he made frequent international tours. Since leaving New York, Mr. Ritchie has been lecturer in violin at the University of British Columbia in Vancouver, and artist-in-residence and first violinist of the Philadelphia String Quartet at the University of Washington in Seattle from 1975 to 1981. He is now professor of violin at Indiana University in Bloomington. While at Yale he became interested in historical performance practice, but it was not until 1971 that his interest was put to practical use, when he joined forces with harpsichordist Albert Fuller and cellist and gambist Fortunato Arico in an alliance which was to result in the founding of Aston Magna. Since that time he has become recognized as an authority in Baroque and Classical violin playing, and he has performed as soloist, concertmaster, and director in Europe, the United Kingdom, Ireland, the United States, Canada, and Australia. He is a member of *Duo Geminiani* with harpsichordist and fortepianist Elisabeth Wright, and he has recorded for Harmonia Mundi (France), Nonesuch, Smithsonian, Pleiades, Musical Heritage, Cambridge, and Lyrichord. His recent recording with Elisabeth Wright of the complete sonatas for violin and obbligato harpsichord by Johann Sebastian Bach is on Focus, the label of Indiana University.

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Stephen Hammer



A native of Rochester, New York, Stephen Hammer became interested in the baroque oboe while a student of James Caldwell at the Oberlin Conservatory and has since become a leading specialist in eighteenth-century music for oboes and recorders. Mr. Hammer is principal oboe of the Smithsonian Chamber Orchestra and the Boston Early Music Festival Orchestra and a founding member of the Bach Ensemble and the Amadeus Winds; he performs in a wide variety of solo, chamber, and orchestral settings. His recordings include the complete oboe concertos of J.S. Bach on the Pro Arte label and the *Brandenburg* Concertos on CBS Masterworks; he has also recorded for Nonesuch and Decca's *Florilegium* series, which will release their first discs of the Amadeus Winds and the Bach Ensemble this fall. Mr. Hammer also serves on the faculties of the Mannes College of Music and the Aston Magna Academy, and he collaborates with Jonathan Bosworth in building replicas of historical oboes.

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Jerome Rosen



Jerome Rosen started playing violin at five and piano at six, and majored in mathematics and philosophy as an undergraduate at Western Reserve University in Cleveland while continuing his musical studies. Before his appointment as assistant concertmaster of the BSO and concertmaster of the Boston Pops in 1972, Mr. Rosen was associate concertmaster of the Detroit Symphony, and conductor and musical director of the Oak Park Symphony in Michigan. His violin teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. For seven seasons, Mr. Rosen was a violinist, conductor, and keyboard player with the Cleveland Orchestra, and he was an eight-time member of the Casals Festival Orchestra. An active performer of solo and chamber music, he is now a violinist and keyboard player with the Boston Symphony.

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Jonathan Miller



A two-week Pablo Casals master class in the spring of 1961 at the University of California at Berkeley led Jonathan Miller to abandon his study of literature there and to devote himself to the cello. In the years following, he studied with and played for such masters of the instrument as Pierre Fournier, Raya Garbousova, his principal teacher Bernard Greenhouse, Gregor Piatigorsky, Leonard Rose, Mstislav Rostropovich, and Harvey Shapiro, on scholarships and fellowships which took him to UCLA, Tanglewood, the Hartt School, and Juilliard. He also studied chamber music with such teachers as Claus Adam, Lillian Fuchs, Felix Galimir, William Kroll, William Primrose, Joseph Silverstein, and David Soyer. Before joining the Boston Symphony in 1971, Mr. Miller held appointments as principal cellist with the San Diego, Hartford, and Juilliard orchestras. He is a winner of the Jeunesses Musicales auditions,

he has twice toured the country as a member of the New York String Sextet, he has performed widely as soloist in recital, he has appeared with the Fine Arts Quartet, and he is founder and cellist of the Boston Artists Ensemble. Mr. Miller owns two cellos, a Carlo Antonio Testore dating from 1742 and a Matteo Goffriller instrument dating from 1728.

David Deveau



A first-prize winner in such competitions as the Concert Artist Guild Competition and the Juilliard Piano Competition, pianist David Deveau was chosen from more than 200 young artists in the 1981 National Endowment for the Arts Auditions to receive a Solo Recitalist Grant, which sponsored his critically acclaimed New York debut at Alice Tully Hall in September 1982. Born in Concord, Massachusetts, Mr. Deveau studied with Veronica Jochum and Russell Sherman at the New England Conservatory of Music and with Beveridge Webster at the Juilliard School. He has also studied in France at L'Academie Internationale de Musique: Maurice Ravel, where he performed in the master classes of Mme. Gaby Casadesus and Philippe Entremont. Mr. Deveau has appeared on nearly a hundred occasions as guest soloist with major and metropolitan orchestras, among them the St. Louis Symphony, the Houston Symphony, the Pro Arte Chamber Orchestra of Boston, the Juilliard and New England Conservatory orchestras, and the Boston Pops. This September he will make his San Francisco Symphony debut with Beethoven's Fourth Piano Concerto. Highlights of recent seasons have included recitals in Washington, D.C., Minneapolis, and at Jordan Hall and Sanders Theatre. He has appeared in New York at the Whitney Museum, Town Hall, Carnegie Recital Hall, and Lincoln Center. An active chamber musician, David Deveau is founder and director of the Boston-based piano quartet, the Beacon Chamber Soloists, which toured Canada in 1985. He appeared with the Vermeer String Quartet this summer at the Bay Chamber Concerts in Maine and with the Boston Artists Ensemble at Pine Manor College this season. Also this summer he is resident pianist of the Marblehead Summer Music Festival, and he appeared at the prestigious Seattle Chamber Music Festival in July. Mr. Deveau has taught at the New England Conservatory Preparatory School and is currently an affiliated instructor at MIT. In 1983 he became artistic director of the New School of Music in Cambridge.

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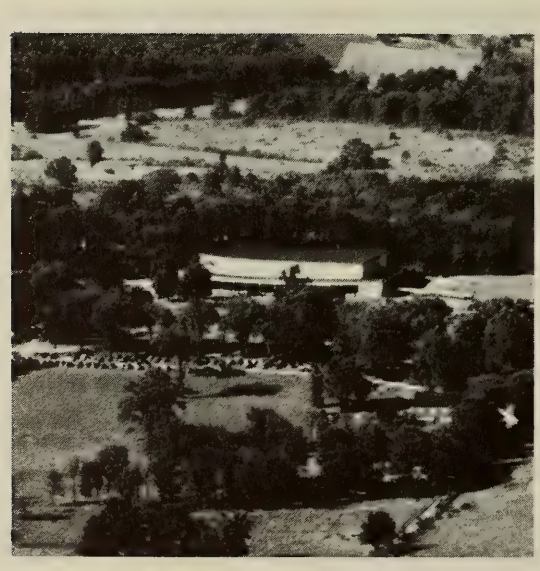
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Gennady Rozhdestvensky



In addition to conducting symphonic and operatic performances, Gennady Rozhdestvensky is also a pianist and author, and frequently performs in concert with his wife, pianist Viktoria Postnikova. The son of the Soviet conductor Nikolai Anosov and the singer Natalya Rozhdestvenskaya, Gennady Rozhdestvensky made his debut as a conductor of the Bolshoi Orchestra in 1951 while he was still a student at the Moscow Conservatory, from which he graduated with specialties in both conducting and piano. Between 1965 and 1970 he was chief conductor of the Bolshoi Orchestra. From 1965 to 1974 he was artistic director and chief conductor of the Grand Symphony Orchestra of the U.S.S.R. Radio and Television System. Mr. Rozhdestvensky became world-famous after his first visit to the United States in 1956 and has since returned to this country for about a dozen tours. In addition to appearances in many of the world's most important musical centers, he has also been chief conductor of the Stockholm Philharmonic, the BBC Symphony Orchestra, and the symphony orchestra of the Vienna Philharmonic Society. At Covent Garden he has conducted Mussorgsky's *Boris Godunov* and Tchaikovsky's *The Nutcracker;* he has conducted Mussorgsky's *Khovanschina* at Perugia in Italy. From 1972, Mr. Rozhdestvensky

was chief conductor at the Moscow Chamber Musical Theater, where dozens of foreign and Russian classics and modern operas were staged under his direction. In 1982 he was appointed to lead the Grand Symphony Orchestra of the U.S.S.R. Ministry of Culture, a company formed at his initiative. Since that time he has made fifty-two records with that orchestra, including cycles of the Glazunov, Shostakovich, and Bruckner symphonies. Mr. Rozhdestvensky's enormous repertory includes more than 1500 compositions, with twentieth-century music holding a special place. He conducted the premieres of Prokofiev's Second, Third, and Fourth symphonies and has been instrumental in popularizing that composer's music. Gennady Rozhdestvensky is an honorary member of the Swedish Royal Academy (1975), a Lenin Prize laureate (1970), the holder of a special diploma from the Charles Claux Academy in Paris (1969), and the winner of the Grand Prix of the Chant du Mont company. He made his first appearances conducting the Boston Symphony Orchestra in two programs at Symphony Hall in 1978, returning to Tanglewood for two programs in 1979.

Viktoria Postnikova



Known throughout the world, Viktoria Postnikova is a favorite musician in Europe, the United States, Canada, Japan, and Latin America. Ms. Postnikova came to worldwide fame in the mid-1960s after a series of triumphs at the most prestigious musical competitions. She was a prizewinner at the International Chopin Competition in Warsaw in 1965, at the Leeds Competition in 1966, at the Vianna da Motta Competition in Lisbon in 1968, winning the Grand Prize, and at the Tchaikovsky Competition in Moscow in 1970. Ms. Postnikova was a student of Yakov Flier at the Moscow Conservatory, from which she graduated in 1967. She made her London debut in July 1967 at the Proms performing Chopin's E minor piano concerto, and she has returned to London for several subsequent appearances. Ms. Postnikova's repertoire is large, ranging from such eighteenth-century composers as Bach, Handel, and Domenico Scarlatti to such twentieth-century composers as Ives, Britten, Berg, Prokofiev, Shostakovich, and Schnittke. In addition to her appearances with orchestra, she also performs frequently in solo recital and in chamber music, often with her husband, conductor and pianist Gennady Rozhdestvensky. She has also appeared with such celebrated conductors as Sir John Barbirolli, Sir Adrian Boult, Sir Colin Davis, and Yuri Temirkanov. Ms. Postnikova has appeared on two previous occasions with the Boston Symphony Orchestra: at Symphony Hall in April 1978, and at Tanglewood in July 1979.

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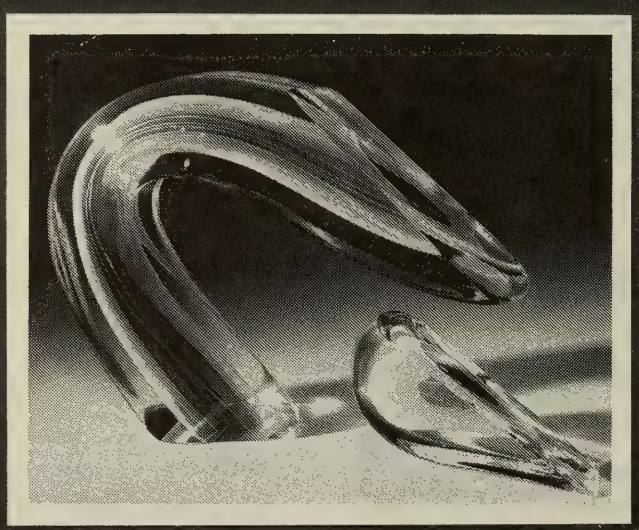


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Seiji Ozawa, Music Director

Saturday, 16 August at 8:30

GENNADY ROZHDESTVENSKY conducting

Please note that the Suite from the ballet *The Bolt* to be performed this evening will include four movements, as follows:

SHOSTAKOVICH — Suite from the ballet *The Bolt*
- Overture
- The Bureaucrat
- Intermezzo
- Draymen's Dance



Tanglewood 1986

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Saturday, 16 August at 8:30

Please note that Gennady Rozhdestvensky is ill, and tonight's concert will be conducted by BSO Assistant Conductor Carl St. Clair, who made his Boston Symphony Orchestra debut last night when he filled in for Mr. Rozhdestvensky with only two hours notice.

In addition, as previously determined by Mr. Rozhdestvensky, the Suite from the ballet "The Bolt" will include only four movements, as follows:

SHOSTAKOVICH — Suite from the ballet *The Bolt*

- Overture
- The Bureaucrat
- Intermezzo
- Draymen's Dance

Carl St. Clair

Carl St. Clair was named one of two newly appointed assistant conductors of the Boston Symphony Orchestra in January 1986. He is also music director and conductor of the Ann Arbor Symphony Orchestra, conductor of the University of Michigan Philharmonia Orchestra, and music director and conductor of the Contemporary Directions Ensemble. He was a Conducting Fellow last summer at the Tanglewood Music Center, where he worked with Seiji Ozawa, Leonard Bernstein, Gustav Meier, André Previn, and Kurt Masur. From 1981 to 1985 he was music and artistic director of the University of Michigan Sinfonietta and music director of the Interlochen Festival Orchestra. He has also been a guest conductor of numerous American orchestras. Mr. St. Clair began his musical studies in his native Texas with lessons in piano and trumpet. A National Federation of Music Clubs award winner, he received a Bachelor of Music Education degree with honors from the University of Texas at Austin, where, continuing his studies, he went on to receive his Master of Music degree in orchestral and opera conducting in 1976. That year he was appointed Conductor of the Symphony Orchestra and Opera Workshop, Instructor of Trumpet, and Director of Bands at Southern Illinois University at Edwardsville, which position he held until joining the University of Michigan faculty in 1978. He has numerous American and world premiere performances to his credit, and he has conducted ballet, opera, and film scores, in addition to his wide-ranging orchestral repertory.

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BOSTON SYMPHONY ORCHESTRA

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Saturday, 16 August at 8:30

GENNADY ROZHDESTVENSKY conducting

PROKOFIEV — Symphony No. 5, Opus 100

- Andante
- Allegro marcato
- Adagio
- Allegro giocoso

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SHOSTAKOVICH — Piano Concerto No. 1 in C minor, Opus 35

- Allegro moderato
- Lento
- Moderato
- Allegro con brio

VIKTORIA POSTNIKOVA
CHARLES SCHLUETER, trumpet

SHOSTAKOVICH — Suite from the ballet *The Bolt*

- Overture
- The Bureaucrat
- Draymen's Dance
- Dance of Koselkov with his Friends
- Interlude
- Dance of the Colonial Slaves
- The Conciliator
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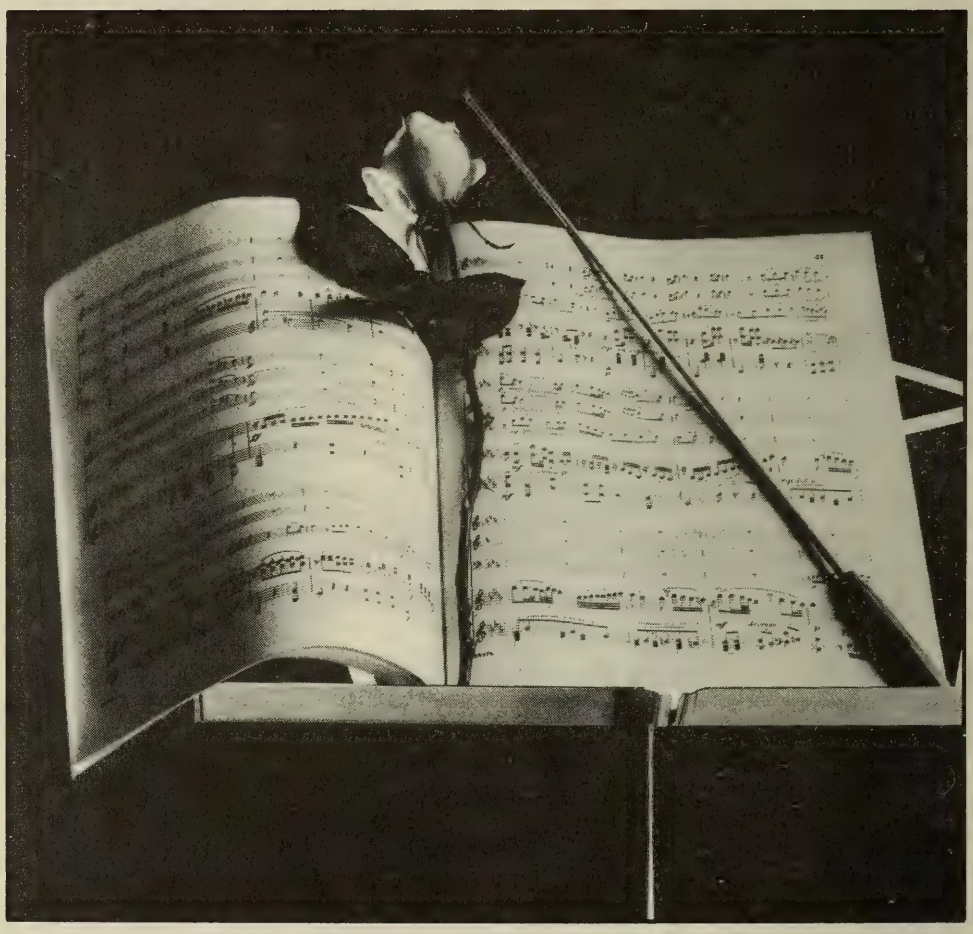
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NOTES

Sergei Prokofiev
Symphony No. 5, Opus 100

Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. He wrote his Symphony No. 5 during the summer of 1944 and led the premiere with the Moscow State Philharmonic Orchestra on 13 January 1945. It was his last appearance as conductor. Serge Koussevitzky and the Boston Symphony Orchestra introduced the work in the United States at concerts on 9 and 10 November that same year. The score calls for two flutes and piccolo, two oboes and English horn, high clarinet in E-flat, two clarinets in B-flat, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, piano, harp, timpani, triangle, cymbals, tambourine, snare drum, wood block, bass drum, tam-tam, and strings.

Though he never returned to his native country after the Revolution and though he became an ardent American patriot, Serge Koussevitzky maintained a profound inner identity as a Russian and as such sympathized passionately with the Soviet Union's war effort against the Germans. For this reason, his performances here—often they were American premieres—of the important wartime compositions of Dmitri Shostakovich and Sergei Prokofiev were acts of commitment that went beyond the ordinary range of professional responsibility, ambition, and rivalry with colleagues. Aware of the material difficulties under which Russian composers labored, he regularly arranged to have shipments of music paper sent from Boston to the Soviet Composers' Union, and it gave him particular pleasure to discover that the score of Prokofiev's Fifth Symphony, whose manuscript is now in the Boston Public Library, was written on paper that had made the long round-trip from a store on Boylston Street.

Prokofiev and Koussevitzky, moreover, had known each other a long time. They had certainly known about each other as far back as 1908 when the thirty-four-year-old Koussevitzky, then the world's leading virtuoso on the double bass and already on the way to his even more important careers as conductor and publisher, repeatedly rejected for publication the scores submitted by the teenage composer. Soon the relationship became more positive. In 1914, Koussevitzky invited Prokofiev to play his Piano Concerto No. 1 at a concert in Moscow, an event that marked the beginning of more than thirty years' devoted sponsorship on the part of the conductor. Between 1916 and 1937, Koussevitzky published many works by Prokofiev, including the *Visions fugitives*, the Third and Fourth piano sonatas, the *Scythian Suite*, the Dostoyevsky opera *The Gambler*, the ballet *Chout*, the *Lieutenant Kije* Suite, and several books of song. In addition, he frequently invited Prokofiev to Boston: the composer appeared with the Symphony as piano soloist in 1926 (Concerto No. 3), 1930 (Concerto No. 2), 1932-33 (Concerto No. 5), and 1937 (Concerto No. 3), and in 1938 he not only played his First Concerto but conducted *Chout*, the Suite No. 2 from the *Romeo and Juliet* ballet, and the American premiere of *Peter and the Wolf*.

Prokofiev's Third and Fourth symphonies had been by-products of the composer's works for the theater, the former using material from the opera *The Flaming Angel*, the latter from the ballet *The Prodigal Son*. Not since the Second Symphony of 1924 had Prokofiev set out to write a symphony from scratch when, in the summer of 1944, he began a work "glorifying the human spirit . . . praising the free and happy man—his strength, his generosity, and the purity of his soul." The composer also remarked that he thought of the score as "[crowning] a great period of my work." When he returned

to the U.S.S.R. for good in 1933 after a fifteen-year stay in Western Europe, Prokofiev had radically bent his style to suit the imperatives of Soviet theories of art, and, no doubt, to answer some inner needs of his own. His music became more mellifluous, less biting, and surely less inclined to humor, and it can seem downright self-conscious in its concern not to rub the wrong way. Such popular Prokofiev scores of the 1930s as the Violin Concerto No. 2 and the ballet *Romeo and Juliet* impressively demonstrate the possibilities of his new manner.

Discussion of the evolution of Prokofiev's later style has, not surprisingly, become mired in politics. Soviet critics, notably his more or less official biographer, Israel Nestyev, tend to imply that the composer only found himself after he came home; Western critics, especially if they are politically conservative, are inclined to deplore the softening of Prokofiev's music from the thirties on. Prokofiev had little to say about any of this: unlike Shostakovich, he didn't even repudiate his own earlier music. It may be, though, that his statement about the Fifth Symphony as a work that "crowns a great period" refers to what a musician might perceive regardless of political context, which is that here the composer has absolutely mastered his style, speaking his cho-

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sen language without self-consciousness, discomfort, compromise, and foreign accent. Even in the nineteenth century, good composers could be baffled by the question of how to confront the sonata style defined by Haydn, Mozart, and Beethoven, how to get at its substance and not just its shell. Here, in the Fifth Symphony, the fifty-three-year-old Prokofiev takes on the challenge with the confidence, the freshness of approach, and the skill of a master.

He begins with a fairly slow movement in richly developed sonata form, picking up from Beethoven (String Quartet in F, Opus 59, No. 1, first movement) and Brahms (Symphony No. 4, first movement) the device of seeming to embark upon a formal repeat of the exposition, only to have a dramatic turn of harmony reveal that in fact the development has begun. The scherzo brings back a touch of the old Prokofiev, the wry humorist from whom Shostakovich learned so much. An Adagio at once sombre and lyrical is followed by an exuberant finale. From the symphony's first page with its tart octaves of flute and bassoon, to the coda of the finale, with that daring scoring for solo strings, piano, harp, and percussion, all of this is most brilliantly worked out for the orchestra.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Dmitri Shostakovich
Piano Concerto No. 1 in C minor, Opus 35
Suite from the ballet *The Bolt*

Dmitri Shostakovich was born in St. Petersburg, Russia, on 25 September 1906 and died in Moscow on 9 August 1975. He composed his First Piano Concerto in 1933. The first performance took place in Leningrad on 15 October 1933 with Fritz Stiedry conducting the Leningrad Philharmonic and the composer as soloist. The present performance is the first by the Boston Symphony Orchestra. In addition to the solo piano, the score calls for one trumpet and strings.

The tradition of the piano concerto in Russia is filled with grand romantic works of soaring lyricism and melting melodic warmth. Tchaikovsky and Rachmaninoff come most immediately to mind for works that are heard time and again in our concerts. Shostakovich's First Piano Concerto is filled instead with wit and humor, with prankish nose-thumbing at the glorious sentimentality of the older tradition. Even the scoring is a surprising change: instead of the large romantic orchestra with the full panoply of winds and brass, we have, in addition to the solo pianist, only a body of strings and one lone trumpet. It is, particularly, that trumpet that gives this score its special sound. It adds a note of wry humor, a bite to what might otherwise become saccharine.

The first movement, even in the relatively lyrical opening, maintains something of the air of a march, and this rhythmic quality bursts out when the Allegro vivace appears with a rhythmic tattoo in the strings. The second movement, on the other hand, is the slightly twisted or half-remembered echo of a vanished waltz, breaking out into the forefront of the consciousness in its middle section, then withdrawing again into a hushed calm. The third movement is essentially a cadenza running on directly from

the second, with slight orchestral underpinning. It, in its turn, moves directly into the final Allegro con brio, a witty galop redolent of the theater or the ballet scores that Shostakovich had been writing not long before.

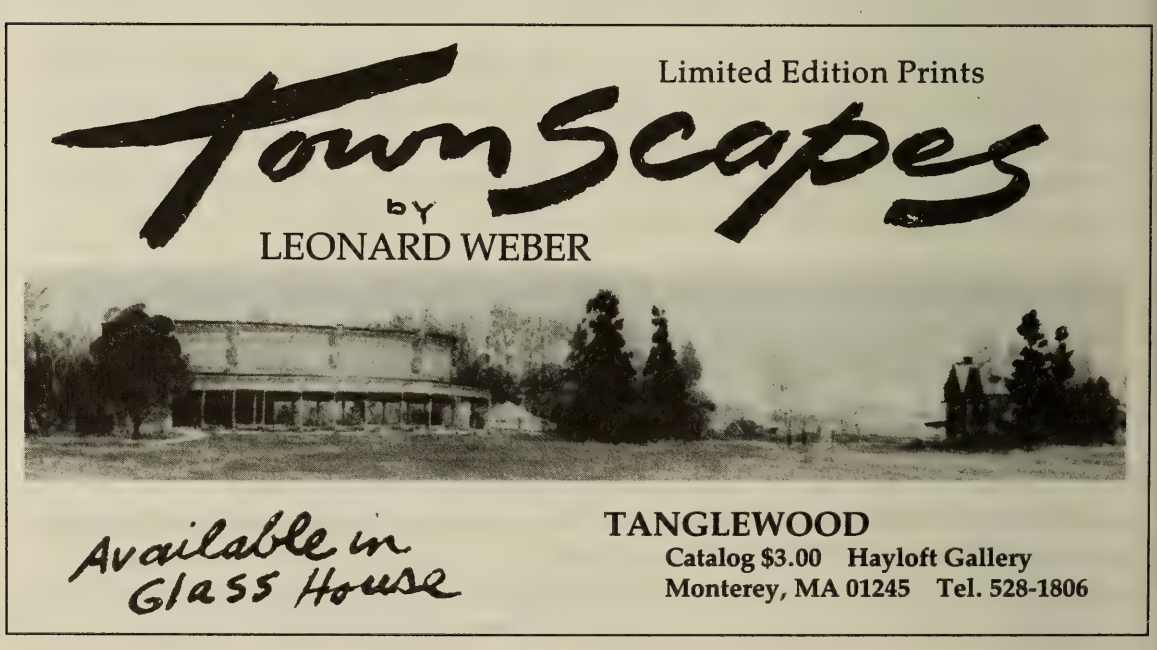
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Shostakovich composed his ballet Bolt (The Bolt) *in 1930-31; it was premiered in Leningrad on 8 April of the latter year. He later extracted an orchestral suite consisting of eight numbers and first performed by the Leningrad Philharmonic on 17 January 1933 under the direction of A. Gauka. The suite is scored for a large orchestra consisting of two flutes and piccolo (second flute doubling second piccolo), two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, six horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, snare drum, cymbals, bass drum, tam-tam, bells, xylophone, and strings. The music of the last movement's offstage brass band will here be performed by the onstage orchestra.*

Soviet art has always tended to be didactic, aiming to offer good and bad examples of behavior on the part of the citizens of the state. This was especially the case in the first decades after the 1917 revolution, when Russian intellectuals were encouraged to create works of art and literature that would explain the new order and clarify economic and political questions for the masses. This frequently took the form of operas, ballets, or films of a strongly tendentious cast, designed to teach as much as—or more than!—they were to entertain.

Dmitri Shostakovich came along at just the right time to play a major role in this tradition. His brilliant first appearance as a mature composer—with the premiere of his First Symphony in 1925, when he was nineteen—was followed up promptly by all kinds of dramatic music between 1927 and 1930, including *The Nose*, an opera based on a satirical Gogol story; *The Age of Gold*, a ballet; and *The New Babylon*, a film score. His music of this period was highly advanced in its context, astringent, mordantly witty, and dissonant.

In 1930 Shostakovich began working on his opera *Lady Macbeth of the Mtsensk District*, which was a tremendous success at first but ultimately was to land him in very



hot political water. At the same time he was composing a ballet, *The Bolt*—on the subject of industrial sabotage, of all things! It was a full-length ballet on the grand scale in three acts with seven scenes. When produced in Leningrad in 1931, it was a flop, though not because of the music. Shostakovich arranged eight sections of the ballet into a concert suite, premiered in Leningrad in 1933. In this country, though, the suite is hardly better known than the original ballet.

The Bolt is something of a mystery piece, scarcely even mentioned in writings about Shostakovich. For the following discussion, I am greatly indebted to Shostakovich authority Laurel Fay for supplying much valuable information.

The ballet has a contemporaneous setting illustrating aspects of Soviet life during the period of Stalin's first Five-Year Plan, the official outline of steps to be taken to lead to the modernization and industrialization of a society just finding its way out of an outmoded feudalism. In the context of the Five-Year Plan, anything hindering factory production becomes an enemy of the state, while those who surpass their offically mandated goals become members of the Shock Brigade, national heroes. Moreover, artists were concerned to get characters from everyday life onto the stage, to make their daily activities a matter of artistic significance.

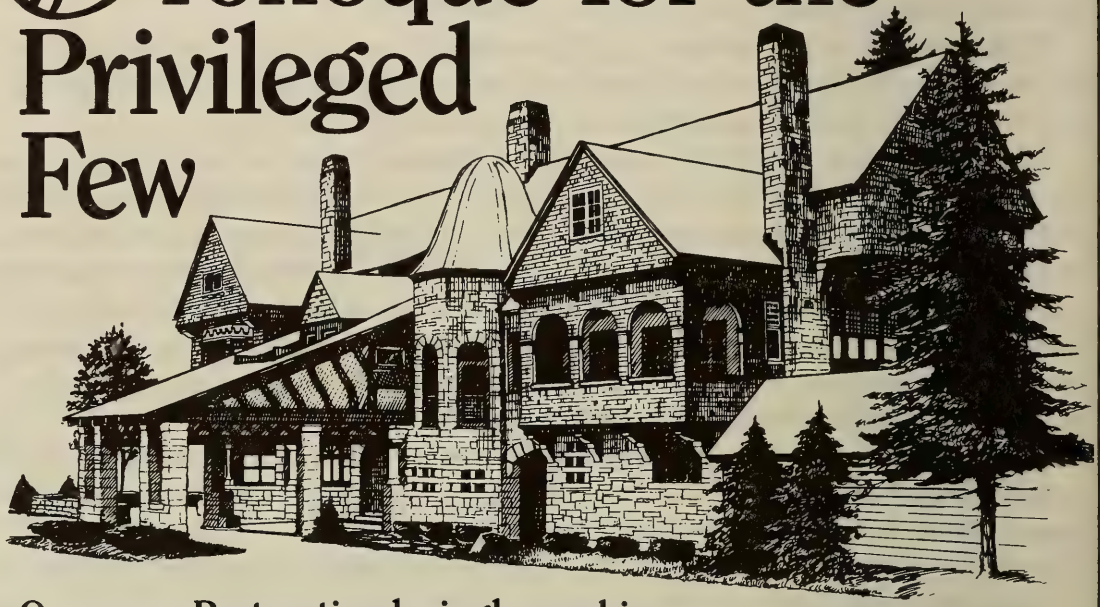
Though sources do not entirely agree on the details of the plot for the ballet, it may be summarized as follows: A drunken loafer, Lyonka Gulba, and his besotted companions are fired from their factory jobs. In revenge, Gulba talks a young apprentice named Gosha into ruining a lathe by inserting a bolt into the machinery. They are witnessed by Boris, foreman of the Shock Brigade, but Gulba knocks him out with the bolt, locks him in the factory shop, and ruins the machine. Then he accuses Boris of sabotage. At the last moment, Gosha repents and tells the truth. Gulba is arrested by the factory guards. There follows a big concert of celebration in the factory, with the workers joined by Red Army soldiers. As the Soviet plot summary has it, "All of the action takes place against the colorful background of Soviet factory life."

This is a pretty skimpy plot for a three-act ballet, and it is made none the livelier for the fact that all of the characters are essentially black or white symbols, not real people, and their basic character is indicated already by their names. The name of Gulba, the principal bad guy, is derived from the Russian word for "idler," and his buddies include "Corkscrew" and "Beer." The "good guys" have neutral names and important party positions: Olga, secretary of the Komsomol cell; Boris, foreman of the Shock Brigade, and so on. There is also some comic relief in the character of Koselkov, whose name means "goat."

One of the dramatic problems of *The Bolt*—at least from the official point of view—is that the bad guys were generally more interesting than the good guys. This is hardly an unusual problem, however. Writers of the caliber of Dante and Milton have had the same difficulty! To be honest, most audiences find villainy more alluring—at least in the safe confines of the drama—than self-righteous priggery. In *The Bolt*, what was interesting about the bad guys was not so much their actions as the enchanting music Shostakovich wrote for them—seductive tangos and foxtrots, popular musical styles from the decadent West! Some of this survives in the suite, where it still proves witty and delightful.

The full ballet contained about forty numbers, of which eight survive in the suite. (Shostakovich did manage to rework some of this music into other works, too.) Since the full score of the ballet has not yet been published in the complete edition of Shostakovich's works, it is not possible to say exactly where each of these eight excerpts occurred in the full work. Certain generalizations are possible though: Shostakovich writes in the characteristically theatrical style of the period, and he makes many refer-

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ences to street tunes and other popular works that would have been recognized at once by his audience. This puts us in the situation faced by a European audience listening to, say, a symphony of Charles Ives, filled with American hymn tunes and Civil War songs that still have an immediate resonance for us but are simply fragments of unknown tunes to others. But that should not prevent us from enjoying this witty, tuneful, rhythmic, danceable music for its own sake.

—Steven Ledbetter

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Gennady Rozhdestvensky



In addition to conducting symphonic and operatic performances, Gennady Rozhdestvensky is also a pianist and author, and frequently performs in concert with his wife, pianist Viktoria Postnikova. The son of the Soviet conductor Nikolai Anosov and the singer Natalya Rozhdestvenskaya, Gennady Rozhdestvensky made his debut as a conductor of the Bolshoi Orchestra in 1951 while he was still a student at the Moscow Conservatory, from which he graduated with specialties in both conducting and piano. Between 1965 and 1970 he was chief conductor of the Bolshoi Orchestra. From 1965 to 1974 he was artistic director and chief conductor of the Grand Symphony Orchestra of the U.S.S.R. Radio and Television System. Mr. Rozhdestvensky became world-famous after his first visit to the United States in 1956 and has since returned to this country for about a dozen tours. In addition to appearances in many of the world's most important musical centers, he has also been chief conductor of the Stockholm Philharmonic, the BBC Symphony Orchestra, and the symphony orchestra of the Vienna Philharmonic Society. At Covent Garden he has conducted Mussorgsky's *Boris Godunov* and Tchaikovsky's *The Nutcracker*; he has conducted Mussorgsky's *Khovanschina* at Perugia in Italy. From 1972, Mr. Rozhdestvensky was chief conductor at the Moscow Chamber Musical Theater, where dozens of foreign and Russian classics and modern operas were staged under his direction. In 1982 he was appointed to lead the Grand Symphony Orchestra of the U.S.S.R. Ministry of Culture, a company formed at his initiative. Since that time he has made fifty-two records with that orchestra, including cycles of the Glazunov, Shostakovich, and Bruckner symphonies. Mr. Rozhdestvensky's enormous repertory includes more than 1500 compositions, with twentieth-century music holding a special place. He conducted the premieres of Prokofiev's Second, Third, and Fourth symphonies and has been instrumental in popularizing that composer's music. Gennady Rozhdestvensky is an honorary member of the Swedish Royal Academy (1975), a Lenin Prize laureate (1970), the holder of a special diploma from the Charles Claux Academy in Paris (1969), and the winner of the Grand Prix of the Chant du Mont company. He made his first appearances conducting the Boston Symphony Orchestra in two programs at Symphony Hall in 1978, returning to Tanglewood for two programs in 1979.

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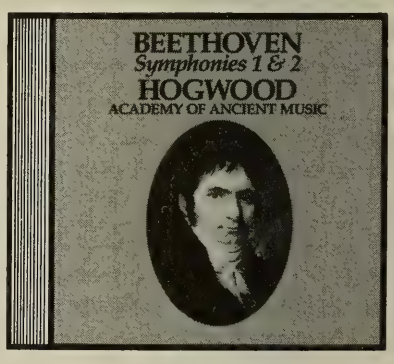
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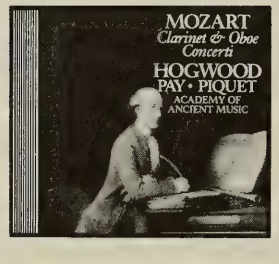
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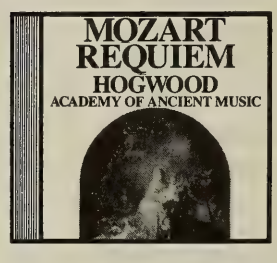
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Viktoria Postnikova



Known throughout the world, Viktoria Postnikova is a favorite musician in Europe, the United States, Canada, Japan, and Latin America. Ms. Postnikova came to worldwide fame in the mid-1960s after a series of triumphs at the most prestigious musical competitions. She was a prizewinner at the International Chopin Competition in Warsaw in 1965, at the Leeds Competition in 1966, at the Vianna da Motta Competition in Lisbon in 1968, winning the Grand Prize, and at the Tchaikovsky Competition in Moscow in 1970. Ms. Postnikova was a student of Yakov Flier at the Moscow Conservatory, from which she graduated in 1967. She made her London debut in July 1967 at the Proms performing Chopin's E minor piano concerto, and she has returned to London for several subsequent appearances. Ms. Postnikova's repertoire is large, ranging from such eighteenth-century composers as Bach, Handel, and Domenico Scarlatti to such twentieth-century composers as Ives, Britten, Berg, Prokofiev, Shostakovich, and Schnittke. In addition to her appearances with orchestra, she also performs frequently in solo recital and in chamber music, often with her husband, conductor and pianist Gennady Rozhdestvensky. She has also appeared with such celebrated conductors as Sir John Barbirolli, Sir Adrian Boult, Sir Colin Davis, and Yuri Temirkanov. Ms. Postnikova has appeared on two previous occasions with the Boston Symphony Orchestra: at Symphony Hall in April 1978, and at Tanglewood in July 1979.

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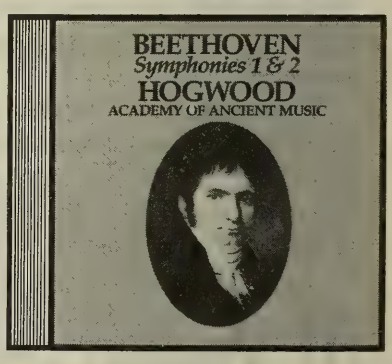
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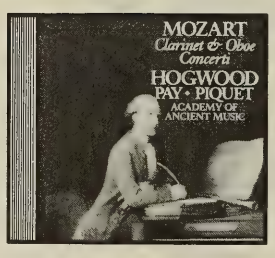
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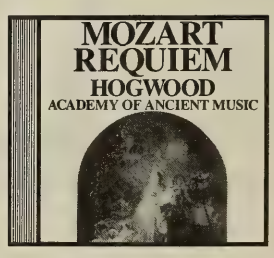
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NOTES

Wolfgang Amadè Mozart
Symphony No. 32 in G, K.318
Exsultate, jubilate, Motet, K.165(158a)

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He wrote the Symphony No. 32 in 1779. It is scored for two flutes, two oboes, two bassoons, four horns, two trumpets, and strings.

The Italians still use "*sinfonia*" as their everyday word for overture. Here is Mozart using the word in just that sense, writing a work that is much closer to the Italian opera overture of his day than to what we would expect to find offered as a symphony. A festive quick movement is interrupted by a graceful Andante, after which the Allegro is resumed as though in mid-thought. The music was indeed used in Vienna as overture to the operatic pasticcio *Villanella rapita*, and scholars have also speculated about Mozart's having intended it as prelude either to the Singspiel *Zaïde* or to Gebler's play, *Thamos, King of Egypt*.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

* * * * *

Mozart composed Exsultate, jubilate *some time before 17 January 1773, when it was first performed at the Church of the Theatines, Milan, by Venanzio Rauzzini. The orchestra includes two oboes, two horns, organ, and strings. The organist at this performance is James David Christie.*

Mozart must have been one of the most traveled children of his century. His father Leopold was ruthless in his exploitation of the child prodigy, and by the time of their first Italian tour—begun in December 1767—they had already journeyed from their home in Salzburg to Brussels, Paris, London, and to many of the cities in countries known today as Austria, Germany, Holland, and Switzerland. There were Italian musicians in all the musical capitals of Europe, Italian was spoken at the court in Salzburg, and when the Mozarts arrived in Italy, Wolfgang could already speak the language with some fluency. After a year of traveling around the country, they ended up in Milan, where the opera *Mitradate, rè di Ponto* was first performed.

The Mozarts returned to Milan in November 1772, and the first performance of *Lucio Silla* took place exactly two years after that of *Mitradate*, on 26 December 1772. It was one of those disastrous operatic "happenings": a letter from Leopold tells how the archduke arrived three hours late, and without him the opera could not start; a replacement singer, brought in at the last moment, overplayed his part so grossly that the audience burst into laughter at the moment of greatest tragedy. The prima donna meanwhile was out of sorts, and became even more upset when she noticed the ostentatious applause of the archduchess for the *primo uomo*'s first appearance on stage. This "leading man" was Venanzio Rauzzini, a castrato of whom Michael Kelly, the English tenor, wrote in his memoirs, "He was a great musician, had a fine voice, was very young, and so proverbially handsome that he always performed the part of the

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prima donna." In 1774, according to Charles Burney, he "was a beautiful and animated young man, as well as an excellent musician, who not only knew his business well as a singer, but that of a composer: being as able to set an opera as to sing in it. . . . He played the harpsichord neatly, and had a real genius for writing." Rauzzini remained in London for many years, then moved in 1787 to Bath, the fashionable spa in the west of England. He died there in 1810.

It was for Rauzzini that Mozart wrote "*Exsultate, jubilate,*" an unbelievably advanced work for a boy of sixteen, and the castrato sang the first performance on 17 January 1773 at the Church of the Theatines in Milan. Alfred Einstein wrote: "The work is not an ecclesiastical one, and is likened by Abert to a dramatic solo cantata. . . . The sequence of the three sections corresponds exactly to the form of the Italian 'Overture' (Sinfonia): a lively Allegro-Andante-Vivace; with this difference however, namely, that a little recitative is placed before the Andante, and that Mozart has more closely connected the final movement with the Andante by a notable transition of key, A major to F major, which was such a favorite with Beethoven."

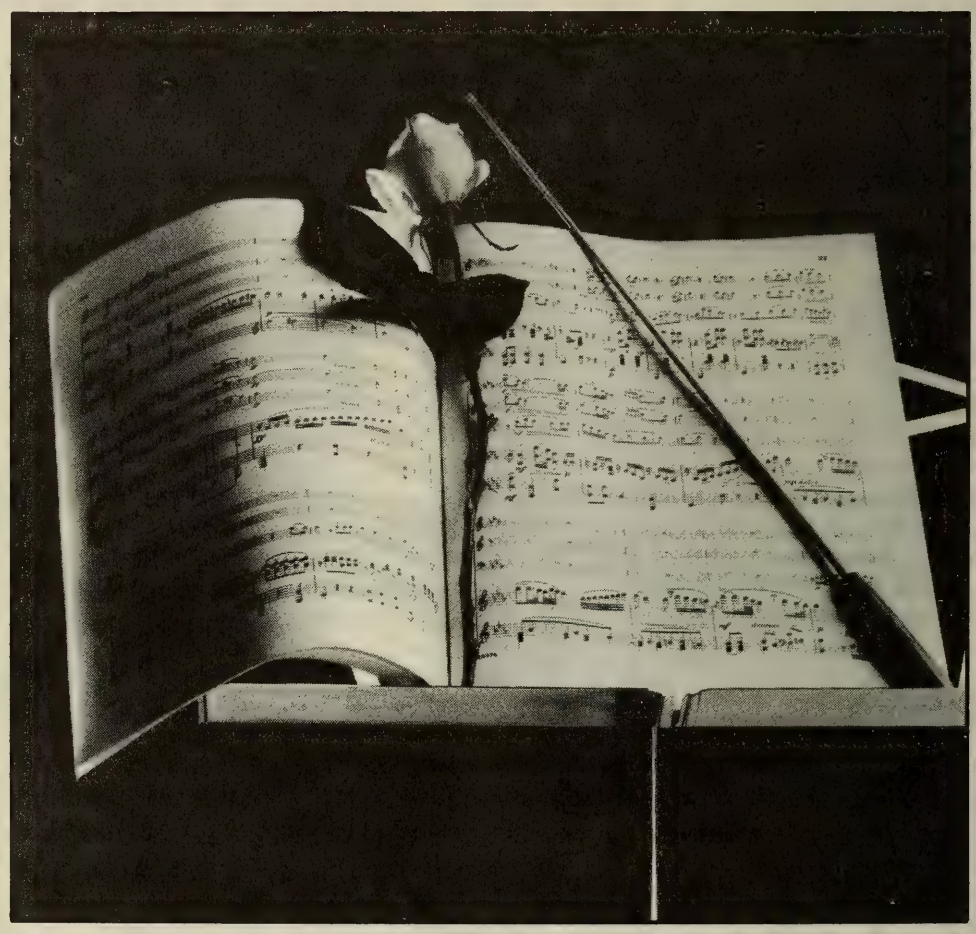
—Andrew Raeburn

Andrew Raeburn was the Boston Symphony Orchestra's program editor from 1966 until 1973.

Exsultate, jubilate

Exsultate, jubilate, o vos animae beatae, dulcia cantica canendo, cantui vestro respondendo, psallant aethera cum me.	Exult and rejoice, you blessed souls; and let the heavens resound with sweet chants, answering with me your song.
Fulget amica dies, jam fugere et nubila et procellae; exortus est justis inexspectata quies; undique obscura regnabat nox. Surgite tandem laeti, qui timuistis adhuc, et jucundi aurorae fortunatae; frondes dextera plena et lilia date.	The beautiful day shines radiant; clouds and storms are gone. For the righteous there is a sudden calm. Till now murky night was everywhere king. So rise up happy now, you who were afraid, and be happy in the blessed dawn. With open hand bring gifts of garlands and lilies.
Tu virginum corona, tu nobis pacem dona, tu consolare affectus unde suspirat cor.	Thou crown of virgins, give us peace, and calm the passions which trouble our hearts.
Alleluia.	Alleluia.

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Wolfgang Amadè Mozart
Requiem in D minor, K.626 (edited by C.R.F. Maunder)

Mozart began composing the Requiem in 1791 and continued work on it until his death in December of that year. By November he had completed the Introitus and probably the Kyrie in full score, with voices and orchestra. In his note below, Richard Maunder discusses Mozart's further work on the Requiem, along with the attempts made to complete it by the composer's pupils Joseph Eybler and Franz Xaver Süssmayr. Süssmayr began work on a completion of the Requiem in March 1792, and his version—the version in which the music has become most widely known—was first performed in Vienna on 2 January 1793 in a benefit concert for the composer's widow, arranged by the Baron Gottfried van Swieten. No details of this performance remain. The Requiem was first heard in this country on 22 February 1835 at the City Hotel in New York in a performance by the Italian Singers; no record of orchestra or conductor remains, but the soloists were Clementina Fanti, Julia Wheatley, Signor Ravaglia, and Signor Porto. This is the first performance by the Boston Symphony Orchestra of Richard Maunder's edition of the work. The score calls for two basset horns, two bassoons, two trumpets, three trombones timpani, organ and strings. The basset horns for this performance have been provided by G. LeBlanc Corporation of Kenosha, Wisconsin. The organist at this performance is James David Christie.

Everyone knows that Mozart's Requiem was commissioned anonymously by Count Walsegg, who wished to pass it off as his own work written in memory of his wife, and that Franz Xaver Süssmayr completed it after Mozart's death. These bare statements are incontrovertible; but over the years the account has become enveloped in such an extraordinarily dense and seductive fog of legends, speculations, and romantic fiction that it is now difficult to retain one's judgment and distinguish what is historical fact. A familiar version of the legend tells how Mozart, already mortally ill, took Count Walsegg's "gray messenger" to be an emissary from the other world and set to work feverishly to write his own Requiem, giving his faithful pupil Süssmayr full instructions on how to complete it if he had to leave it unfinished.

How much of this story is true? The question is not merely one of biographical detail, but is the key to many crucial problems raised by the music of the Requiem. How much of it did Mozart compose, possibly in the form of sketches that have not survived? Are we right to suspect that the traditional version has puzzling lapses of quality—or are such thoughts sacrilegious? Above all, what exactly was Süssmayr's role? If it is true that he faithfully carried out Mozart's detailed instructions, then his completion is the next best thing to genuine Mozart, and we must not tamper with it for fear of falsifying Mozart's intentions. But if on the other hand the legend is false and Süssmayr's contributions lack Mozart's authority, are they acceptable at all if their craftsmanship is inadequate?

Fortunately, enough documentary evidence survives to allow us to distinguish with reasonable confidence between historical fact and romantic legend. On 8-9 October 1791, a week after the premiere of *The Magic Flute* and while he was almost certainly working on the Requiem itself, Mozart wrote to his wife Constanze in Baden:

> Although Saturday is always a bad day, the Opera was performed to a completely full house with the usual applause and encores. . . . I have just been stuffing myself with an expensive meal, which Primus (my faithful valet) brought me—and since I have a rather big appetite today I have sent him out again to fetch something more. . . . This morning I worked so hard that I was delayed until 1:30. . . . Straight after lunch I went back home and worked until it was time for the Opera. . . . During Papageno's aria with the glockenspiel I went behind the stage, because I had an urge to play it myself

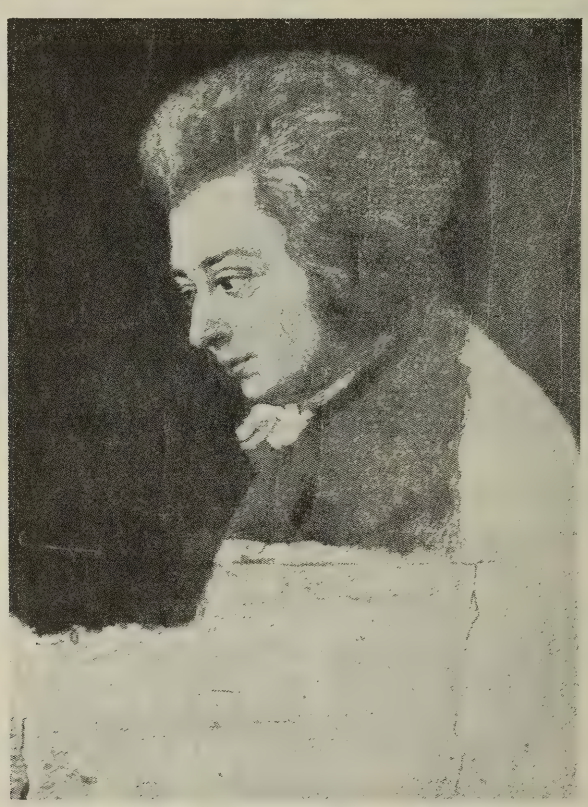
today. For a joke, when Schikaneder had a rest I played an arpeggio—he was startled—looked into the wings and saw me—at the repeat I didn't do it—he stopped and absolutely refused to continue—I guessed what he was thinking and played another chord—then he hit the glockenspiel and said "shut up"—everyone laughed then. . . . Next Sunday I'll certainly come over—we'll all go to the casino together and then home together on Monday. . . .

P.S. I send Süssmayr a couple of punches on the nose and a good clout on the head. . . .

NB. I think you must have sent 2 pairs of yellow winter breeches to the cleaners' for Joseph and I looked for them in vain.

This hardly sounds like a man feverishly obsessed with premonitions of death. And, whatever interpretation we put upon Mozart's message to him, clearly Süssmayr was then in Baden, not Vienna, and so cannot have been discussing the Requiem. Indeed, Mozart's letters from 1791 show that Süssmayr was out of Vienna for several periods, so that one begins to wonder whether Mozart ever gave him more than an odd lesson or two (there is no evidence that the two men had met before that year). Constanze afterwards vividly recalled these occasions: "I can still hear Mozart saying, as he often did to Süssmayr, 'There you stand like a duck in a thunderstorm again—aren't you ever going to understand?' " (Constanze to Stadler, 31 May 1827). Süssmayr completed his sketchy musical education by taking a few lessons from, of all people, Antonio Salieri.

A picture emerges of Mozart in October 1791: relishing the success of *The Magic Flute,* working hard on new compositions, in cheerful spirits and apparently good health, and taking an occasional half-hour to teach a slow-witted pupil, who (fortunately perhaps?) was often out of town. After only a few weeks, however, all had changed: Mozart took to his bed towards the end of November, and a fortnight later



Unfinished portrait of Mozart by his brother-in-law Josef Lange, 1782-83

was dead. But we must be careful not to assume, with hindsight, that he at once realized he was dying and must leave instructions about the Requiem. On the contrary, some days later Mozart said to Constanze's sister Sophie: "Now, dear Sophie, tell your mother that I am getting on very well, and that I will be sure to call and congratulate her on the octave of her name-day" (Sophie to the Nissens, 7 April 1825).

The end seems to have come quickly. A few hours before he died, according to Sophie again, "Süssmayr was by Mozart's bedside. The well-known Requiem lay on the cover, and Mozart was explaining to him how in his opinion he should complete it after his death."

Here, at last, is the origin of a traditional legend. If only Sophie had recorded Mozart's actual words! Fortunately Constanze herself had some recollection: "When he foresaw his death, he spoke to Mr. Süssmayr, and told him that if he were really to die without finishing it, he should repeat the first fugue for the final movement" (Constanze to Breitkopf & Härtel, 27 March 1799).

It is odd, though, in view of Mozart's low opinion of Süssmayr's abilities, that he should have given even this specific instruction to him instead of to an abler musician. Perhaps Süssmayr just happened to have called when Mozart urgently wanted to tell someone. Can it be that Süssmayr's involvement with Mozart's Requiem was the result merely of his having visited the sick man at the right moment on 4 December 1791?

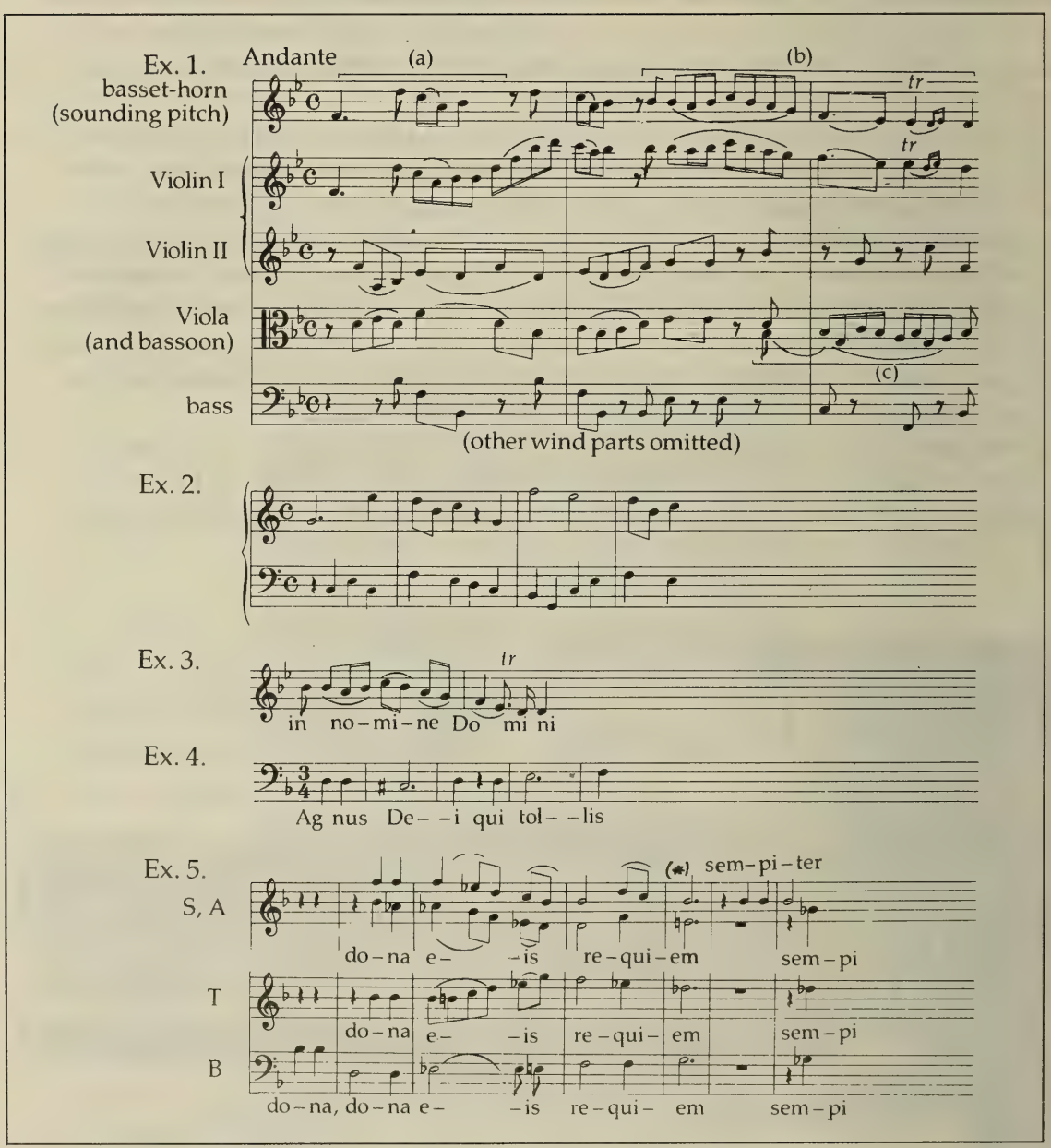
Whether such speculations are correct, we know that after Mozart's death Constanze by no means at once turned to Süssmayr. She first asked Joseph Eybler, who had visited Mozart regularly during his final illness, and of whom Mozart had thought highly for several years: "I have found Mr. Joseph Eybler to be a worthy pupil of his famous master Albrechtsberger. He has a thorough knowledge of composition, is equally skilled in both the church and chamber styles, is fully experienced in the art of singing, and is also a finished organist and pianist. In short, he is a young musician of whom it is to be regretted only that so few are his equal" (Mozart's testimonial for Eybler, 30 May 1790).

Eybler made a formal undertaking to Constanze on 21 December 1791 to finish the Requiem by the following spring, but found that the work took more time than he could afford and returned the score after orchestrating a few movements. Even then



Constanze apparently approached several others before finally turning to Süssmayr. According to to Süssmayr, who had nothing to gain by saying so, "The completion of this work was assigned to a number of masters; some of them could not undertake it because of pressure of work, others however did not wish to compromise their talents with Mozart's. Eventually the matter came to me" (Süssmayr to Breitkopf & Härtel, 8 February 1800).

The greatest obstacle to a proper critical evaluation of Süssmayr's contribution is its sheer familiarity. Every note has become traditionally associated with Mozart, so that we no longer trust our judgment when it seems to be clumsy or to lack inspiration. However, let us remind ourselves again that Constanze's first choice was Eybler, whom Mozart considered a much better musician than Süssmayr. It is incredible that Mozart would have chosen to entrust the completion to Süssmayr, and there is therefore no reason to treat his contributions with any special reverence.



But how extensive was Süssmayr's work? He himself said:

> In the Requiem [i.e. Introit], together with Kyrie—Dies irae—Domine Jesu Christe, Mozart completely finished the 4 vocal parts and the figured bass, but gave only brief indications of the orchestration here and there. In the Dies irae, the last line he set was "*qua resurget ex favilla*," and my contribution was the same as in the previous sections. I completed the Dies irae [i.e. Lacrimosa] from the line "*judicandus homo reus*." The Sanctus, Benedictus and Agnus were composed afresh by me; I only allowed myself, in order to give the work more unity, to repeat the Kyrie fugue at the words "*cum sanctis*" (Süssmayr to Breitkopf & Härtel, 8 February 1800).

As Mozart's unfinished autograph shows, Süssmayr's account is not quite accurate, for Mozart fully orchestrated the Introit, and also set the line "*judicandus homo reus*." Süssmayr also failed to acknowledge Mozart's instruction to repeat the Kyrie fugue, and his re-use of some of Eybler's orchestration. But his claim to have composed the Sanctus, at least, is confirmed by Constanze: "The Sanctus is in the hand of the man who wrote this movement and the remainder. That is, the Sanctus is entirely by the composer of the completion" (Constanze to André, 26 November 1800).

Despite these apparently clear statements, many writers have maintained that Süssmayr must have used some Mozartian material in his movements. As we have seen, it is highly improbable that he had anything direct from Mozart, but, according to Stadler, "Mozart's widow told me that, after his death, she had found a few scraps of music on his desk, which she gave to Mr. Süssmayr. What they contained, and what use Mr. Süssmayr might have made of them, she did not know" ("A Defense of the Authenticity of Mozart's Requiem," 1826).

Did these papers contain sketches for the Requiem which were incorporated in Süssmayr's movements? The only possible way to answer the question is to examine the music itself, to see whether its craftsmanship measures up to Mozart's rigorous standards. This test shows, I believe beyond reasonable doubt, that there is no genuine Mozart in the Lacrimosa completion, the Sanctus, Osanna, and Benedictus, which are therefore pure Süssmayr. The Agnus Dei, as we shall see, is another matter.

It would take too long to give a detailed analysis of every bar of Süssmayr's, but the method can be illustrated by the first three bars of the Benedictus (Example 1). There are consecutive octaves between basset horn and viola on the first two eighth-notes of bar 2 (not saved, according to Mozart's teaching and practice, by the intervening A in the basset horn), and there are consecutive fifths between violin II and bass in bar 3; hence violin II and viola are spurious, except perhaps for phrase (c). Violin I merely doubles the basset horn, though with a pointless and uncharacteristic change of octave, so can be disregarded. There remains a tune and bass, plus phrase (c). Curiously, phrase (a) is identical with a theme set by Mozart in 1784 in an exercise of his pupil Barbara Ployer. Her first task was to add a bass. She made two attempts, and then Mozart wrote down his own solution (Example 2). Notice how Mozart carefully avoids the emphatic repeated perfect cadences at the start of the Benedictus, which shows that the bass there is wrong. Of the remainder, phrases (b) and (c) occur, separately, in *La clemenza di Tito*, but do not fit together properly because the F in the basset horn in bar 3 is an unprepared dissonance against the harmony implied by the G in the viola. Out goes (c), if we accept the theme itself. But phrase (b) still looks dubious, for its end has to be altered slightly to fit the word "*Domini*" three bars later (Example 3). We appear to be left only with phrase (a). It is very unlikely that Mozart would have written down this much and no more, and even less likely that Süssmayr had seen Barbara Ployer's seven-year-old exercise book, so there is no good reason to doubt that he merely hit on this theme by accident. Throughout the rest of this movement,

and also in the Lacrimosa completion, the Sanctus, and the Osanna, the case for the existence of any Mozartian material remains very weak, and Süssmayr's craftsmanship is just not good enough. His work, despite its familiarity, is unworthy to set beside Mozart's.

The Agnus Dei, however, cannot be so confidently dismissed. The bass in the first few bars quotes the main theme from the Introit, as also does Mozart's Dies irae (Example 4). At the same time, though, all four parts, including the bass, are nearly identical with a section of the Gloria of the Mass, K.220, written in about 1775. Later sections of the Agnus Dei, too, are near-quotations of parts of the same Gloria. But was Süssmayr manufacturing "synthetic Mozart" by sticking genuine pieces together, or have we at last discovered a Mozart sketch given to him by Constanze? One cannot be certain that the former explanation is wrong; but if the Agnus Dei is Süssmayr's his craftsmanship has suddenly improved remarkably, and above all he must have known the early K.220 Mass and realized that parts of the Gloria there could be pieced together above the main theme of the Requiem. No one else seems to have noticed this coincidence for almost two centuries.

This is not to suggest that every note of the Agnus Dei is genuine: as usual the orchestration is probably mostly Süssmayr's, and occasionally a revision of the musical text seems necessary. This actually helps, if the idea is not too farfetched, to confirm the theory that Süssmayr was working from a Mozart sketch, for Süssmayr did things so illogical that the only plausible explanation is that he miscopied a hastily written draft. For example, near the end occurs the passage shown in Example 5. The interrupted cadence at (*) is not uncommon in Mozart, though in other examples the diminished-seventh chord is always in root position, with the leading note (A) in the previous chord. There must be a good reason why the bass here has G instead of E,

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which is particularly illogical when followed by the key of G-*flat*. But all would make sense if the bass note at (*) were G-flat instead of G-natural: the chord then becomes a standard German sixth and leads naturally to what follows. Why didn't Süssmayr write G-flat? Could it be that Mozart omitted the "obvious" accidental in a sketch intended only for his own use, and Süssmayr misunderstood?

The new edition of the Requiem used in this performances therefore retains a slightly revised Agnus Dei, but Süssmayr's Sanctus, Osanna, and Benedictus are omitted. No adequate substitutes exist; so, like the C minor Mass, K.427, the work must remain a torso. Similarly, Süssmayr's completion of the Lacrimosa has been ditched, through here some sort of replacement is necessary because Mozart's manuscript just breaks off after eight bars. However, the return to the D minor of the Introit, with the music once again derived from the opening theme there, strongly suggests a feeling of "recapitulation." This idea, together with the wish to base the new completion as much as possible on authentic material, prompted the re-use of the plainsong theme from "*Te decet hymnus*" in the Introit. The "recapitulation" continues with an "*Amen*" fugue whose subject is instantly recognizable as the inversion of the opening theme. Mozart wrote the first sixteen bars on the single sheet of sketches for the Requiem that still survives (it was rediscovered about twenty years ago); the continuation is modeled on the Fantasy for the Mechanical Clock, K.608, with the subject re-inverted towards the end. As Mozart himself directed, the Kyrie fugue is repeated for the final movement, and the traditional re-use of part of the Introit for the Lux aeterna is a natural corollary. Süssmayr's sometimes clumsy underlay has been tidied up.

The orchestration, too, has been reworked. There are useful hints in Eybler's unfinished attempt, but the most fruitful approach is careful study of *The Magic Flute* and *La clemenza di Tito*, which reveals not only principles but also detailed clues: Mozart was clearly thinking about all three works at roughly the same time, so that passages in the Requiem are often so similar to something in either opera that almost the same instrumentation can be used. Occasionally, though, the answer to a problem lies elsewhere: at "*cum vix justus*" in the Tuba mirum, for example, the unharmonized first violin part has been supplemented from the Andante of the E-flat string quintet, K.614; and the penultimate scene of *Don Giovanni* provided the model for the trombone chords in the Confutatis.

—Richard Maunder

This note originally appeared in the booklet accompanying L'Oiseau-Lyre 411 712-1. © Richard Maunder.

Introitus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi redetur votum in Jerusalem.

Exaudi orationem meam.
Ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Lord, grant them eternal rest,
and let the perpetual light shine upon them.
Thou shalt have praise in Zion, oh God,
and homage shall be paid to Thee in
Jerusalem.
Hear my prayer.
All flesh shall come before Thee.
Lord, grant them eternal rest,
and let the perpetual light shine upon them.

Kyrie

Kyrie eleison;
Christe eleison.

Lord, have mercy upon us;
Christ, have mercy upon us.

Dies irae

Dies irae, dies illa
solvet saeclum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando judex est venturus
cuncta stricte discussurus.

This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.
What trembling there shall be
when the judge shall come
to weigh everything strictly.

Tuba mirum

Tuba mirum spargens sonum
per sepulchra regionum
coget omnes ante tronum.
Mors stupebit et natura,
cum resurget creatura
judicanti responsura.
Liber scriptus proferetur
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit
quidquid latet apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus,
quem patronum rogaturus
cum vix justus sit sicurus?

The trumpet, scattering its awful sound
across the graves of all lands,
summons all before the throne.
Death and nature shall be stunned
when mankind arises
to render account before the judge.
The written book shall be brought
in which all is contained
whereby the world shall be judged.
When the judge takes his seat
all that is hidden shall appear,
nothing will remain unavenged.
What shall I, a wretch, say then?
To which protector shall I appeal
when even the just man is barely safe?

Rex tremendae

Rex tremendae majestatis
qui salvandos salvas gratis
salva me, fons pietatis.

King of awful majesty.
who freely savest those worthy of salvation,
save me, fount of pity.

Recordare

Recordare, Jesu pie,
quod sum causa tuae vitae,
ne me perdas illa die.
Quaerens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis
ante diem rationus.
Ingemisco tamquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.
Qui Mariam absolvisti
et latronem exaudisti,

Remember, gentle Jesus,
that I am the reason for Thy time on earth,
do not cast me out on that day.
Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross,
such travail must not be in vain.
Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.
I groan, like the sinner that I am,
guilt reddens my face,
Oh God, spare the supplicant.
Thou, who pardoned Mary
and heeded the thief,

mihi quoque spem dedisti.	hast given me hope as well.
Preces meae non sunt dignae,	My prayers are unworthy,
sed tu bonus fac benigne,	but thou, good one, in pity
ne perenni cremer igne.	let me not burn in the eternal fire.
Inter oves locum praesta	Give me a place among the sheep
et ab hoedis me sequestra,	and separate me from the goats,
statuens in parte dextra.	let me stand at Thy right hand.

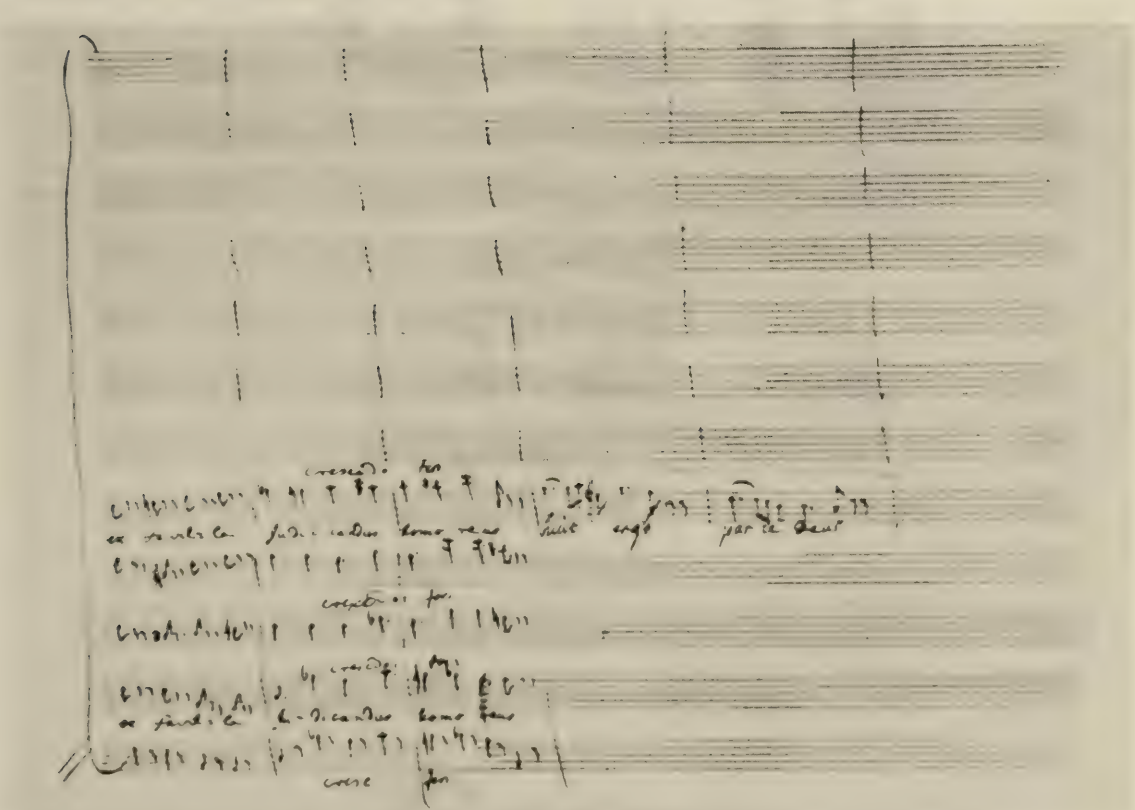
Confutatis

Confutatis maledictis,	When the damned are cast away
flammis acribus addictis,	and consigned to the searing flames,
voca me cum benedictis.	call me to be with the blessed.
Oro supplex et acclinis,	Bowed down in supplication I beg Thee,
cor contritum quasi cinis,	my heart as though ground to ashes:
gere curam mei finis.	help me in my last hour.

Lacrimosa

Lacrimosa dies illa	Oh this day full of tears
qua resurget ex favilla	when from the ashes arises
judicandus homo reus;	guilty man, to be judged:
huic ergo parce Deus.	Oh Lord, have mercy upon him.
Pie Jesu, Domine,	Gentle Lord Jesus,
dona eis requiem.	grant them rest.
Amen.	Amen.

—Please turn the page quietly.—



Mozart's autograph of the "Lacrimosa," bars 6-8; the two extra bars in the soprano were added by Joseph Eybler.

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Domine Jesu

Domine Jesu Christe, rex gloriae,	Lord Jesus Christ, king of glory,
Libera animas omnium fidelium defunctorum	deliver the souls of the faithful departed
de poenis inferni	from the pains of hell
et de profundo lacu.	and the bottomless pit.
Libera eas de ore leonis,	Deliver them from the jaws of the lion,
ne absorbeat eas tartarus,	lest hell engulf them,
ne cadant in obscurum;	lest they be plunged into darkness;
sed signifer sanctus Michael	but let the holy standard-bearer Michael
representet eas in lucem sanctam,	lead them into the holy light,
quam olim Abrahae promisisti	as Thou didst promise Abraham
et semini ejus.	and his seed.

Hostias

Hostias et preces tibi, Domine,	Lord, in praise we offer to Thee
laudis offerimus,	sacrifices and prayers,
tu suscipe pro animabus illis,	do Thou receive them for the souls of those
quarum hodie memoriam facimus:	whom we remember this day:
fac eas, Domine, de morte	Lord, make them pass
transire ad vitam,	from death to life,
quam olim Abrahae promisisti	as Thou didst promise Abraham
et semini ejus.	and his seed.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,	Lamb of God, that takest away the sins of the world,
dona eis requiem.	grant them rest.
Agnus Dei, qui tollis peccata mundi,	Lamb of God, that takest away the sins of the world,
dona eis requiem sempiternam.	grant them eternal rest.

Lux aeterna

Lux aeterna luceat eis, Domine,	May eternal light shine upon them, O Lord,
cum sanctis tuis in aeternam,	with Thy saints forever,
quia pius es.	for Thou art good.
Requiem aeternam dona eis, Domine,	Lord, grant them eternal rest,
et lux perpetua luceat eis.	and let the perpetual light shine upon them.
Cum sanctis tuis in aeternam,	With Thy saints forever,
quia pius es.	for Thou art good.



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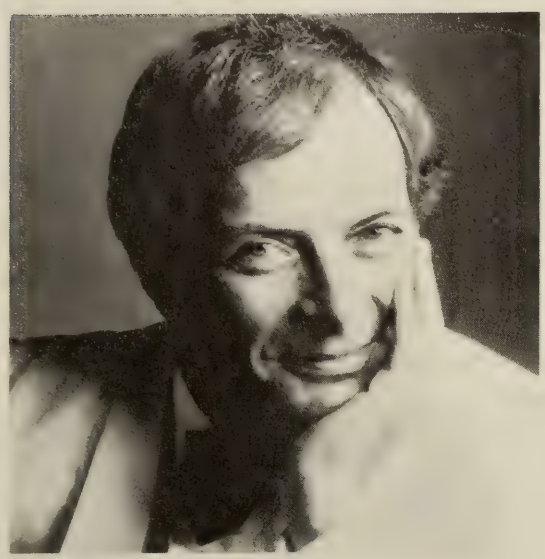
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Christopher Hogwood



One of Britain's most internationally active conductors and a highly successful recording artist for Decca on the L'Oiseau-Lyre label, Christopher Hogwood studied classics and music at Cambridge University, where his teachers included Raymond Leppard, Thurston Dart, and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on period instruments. Now internationally acclaimed, the orchestra has a busy schedule of worldwide performances and many best-selling recordings to its credit. The ensemble has made several major tours of the United States, the most recent of which took place in six North American cities in early March this year. The next two seasons bring other important foreign tours, including Australia in 1988.

In great demand as a guest conductor, Mr. Hogwood has been particularly active in this country, where he works regularly with such orchestras as the Boston Symphony, Chicago Symphony, Cleveland Orchestra, and Los Angeles Philharmonic. In Britain he has recorded with the London Philharmonic Orchestra, which he will conduct at the Royal Festival Hall in April 1987. Artistic director of the London Mostly Mozart Festival at the Barbican since 1983, Mr. Hogwood conducted there once again in August 1985. Other European conducting engagements last year included concerts in London, Baden-Baden, Paris, Lisbon, Copenhagen, and at the Ansbach and Lucerne festivals. In June of this year, Christopher Hogwood assumed the position of artistic director of Boston's Handel & Haydn Society. The oldest performing arts organization in the United States, the Society presents six major programs at Symphony Hall each season, combining the broadest range of both choral and instrumental music of all periods. In the operatic field, Mr. Hogwood has conducted *Don Giovanni* for St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il sogno di Scipione* in Vicenza. In February 1985 he conducted a new production of a staged version of Handel's *Messiah* for Berlin Opera. Despite his busy conducting schedule, Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has long enjoyed a fine reputation as harpsichordist, both in concerts and in a distinguished series of recordings. He has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and he has been a successful and popular broadcaster on the widest range of musical topics. Mr. Hogwood conducted the Boston Symphony Orchestra for the first time in July 1983 at Tanglewood and returned here last summer for two performances of Handel's *Messiah*.

Arleen Augér



American soprano Arleen Augér has been praised around the world. In July 1986 millions saw her singing Mozart's *Exsultate, jubilate* in the television broadcast of the royal wedding of Prince Andrew and Miss Sarah Ferguson. Born in Los Angeles, Ms. Augér enjoyed her first major successes in Europe. Since her Vienna State Opera debut as the Queen of the Night in a 1967 production of *The Magic Flute*, she has become a familiar figure in the world's most prestigious opera houses and concert halls, having collaborated with such conductors as Solti, Maazel, Böhm, Dorati, Abbado, Muti, Kubelik, Ozawa, Tennstedt, Bernstein, Shaw, Marriner, and Masur. She has participated in more than forty European festivals and has made ten worldwide recital tours. Her discography lists more than 120 recordings, including forty albums of Bach cantatas and other sacred music with the renowned Bach specialist Helmuth Rilling. Recent American recordings include the Brahms *German Requiem* with Robert Shaw and the Atlanta Symphony for Telarc, and arias of Bach and Handel with Gerard Schwarz and the Mostly Mozart Orchestra for a Delos compact disc. Ms. Augér made her Metropolitan Opera debut in 1978 as Marzelline in a production of *Fidelio* conducted by Karl Böhm. She has sung with the orchestras of New York, Los Angeles, Philadelphia, Cleveland, Minnesota, Pittsburgh, Atlanta, Dallas, and Saint Louis; at the Aspen, Caramoor, Casals, Mostly Mozart, and Grant Park festivals; and at numerous Bach festivals, including New England, Oregon, Baldwin-Wallace, and Basically Bach. Since her New York recital debut at Alice Tully Hall in 1984, she has returned for a recital in Lincoln Center's "Great Performers" series and also visited Los Angeles, San Francisco, Saint Louis, Seattle, and Milwaukee.

Ms. Augér's 1985-86 schedule included Mahler's Symphony No. 2 with Seiji Ozawa and the Munich Philharmonic, as well as with Simon Rattle and Janet Baker in Birmingham, England, a performance recorded for EMI; the title role in Handel's *Alcina* in London, also recorded for EMI; Mozart's *Requiem* with Robert Shaw and the Atlanta Symphony, recorded for Telarc; and recitals at New York's 92nd Street "Y" and throughout Germany, Italy, and Belgium. The 1986-87 season brings London engagements with Neville Marriner and the Academy of St. Martin-in-the-Fields, and Handel's *Solomon* with Trevor Pinnock at the BBC Proms; three performances of the 1985 London *Alcina* production with the Los Angeles Music Center Opera; Mahler's Symphony No. 4 with the Toronto Symphony under Andrew Davis and the National Symphony under Rostropovich;

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Beethoven's Ninth Symphony with Kurt Masur and the Leipzig Gewandhaus Orchestra at the Ann Arbor May Festival; works by Mozart and Pergolesi with the Cleveland Orchestra under Christopher Hogwood; and recitals in New York, Washington, D.C., and San Francisco. This afternoon's concert marks Ms. Augér's first appearance with the Boston Symphony Orchestra.

Carolyn Watkinson



A native of England and a resident of the Netherlands, mezzo-soprano Carolyn Watkinson is one of the most acclaimed singers in Europe. In Great Britain she has been heard with the Royal Liverpool Philharmonic, the Philharmonia, and the Scottish Chamber and Scottish National orchestras. For BBC television she has recorded Handel's *Messiah*. Together with the ensemble Syntagma Musicum, Ms. Watkinson toured the United States and Japan in 1976, and she returned to Japan in 1979 with the Gaechinger Kantorei under Helmuth Rilling. Carolyn Watkinson has appeared with the Netherlands Opera and had a notable personal success in 1979 as Nero in Sanjust's production of *L'incoronazione di Poppea* at the Théâtre de la Monnaie, Brussels, which was repeated at the Spoleto Festival. She has sung Idamante in Salzburg and Berlioz's Dido at the Lucerne Festival. In 1981, Ms. Watkinson made her debut at La Scala, Milan, in the title role of a new production of Handel's *Ariodante*, a role she repeated at the 1982 Edinburgh Festival to huge critical acclaim. Her operatic debut in Great Britain was with the Glyndebourne Touring Opera in the title role of Gluck's *Orfeo*, subsequently singing the title role in *La Cenerentola* with that company and then making her Glyndebourne Festival debut in 1984 as Cherubino. She returned to the 1985 Glyndebourne Festival for *La Cenerentola*.

Carolyn Watkinson's many recordings include the award-winning CBS *Rinaldo*, Handel's *Messiah* for Decca, and the CBS recording of *Xerxes*. In addition, she has recorded the Mozart *Requiem*, a series of Bach cantatas with Helmuth Rilling, the Bach B minor Mass for EMI/Electrola in Leipzig under Peter Schreier, and the *St. Matthew* Passion for Erato.
Ms. Watinkson's 1984-85 season brought her first performances in Cleveland, Ottawa, and Toronto, her first appearances at the Aix-en-Provence Festival, and her operatic debut in London, with the English National Opera, in the title role of Handel's *Giulio Cesare*. The 1985-86 season included appearances in Paris, Vienna, Salzburg, San Francisco, Madrid, Barcelona, London, and Amsterdam. Ms. Watkinson also gave a

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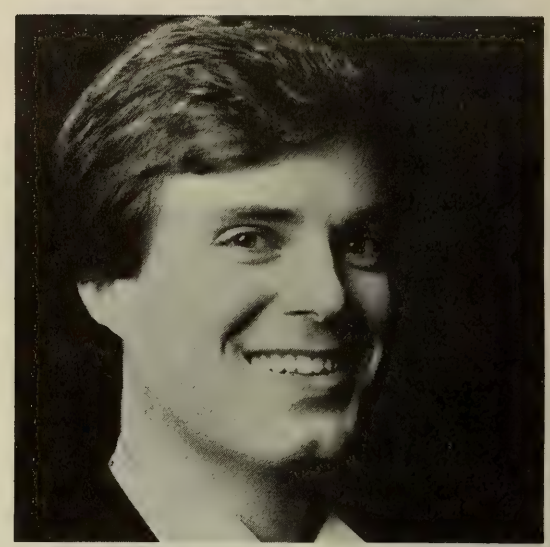
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major European recital tour. Her first appearances with the Boston Symphony Orchestra were in last summer's performances of Bach's *St. Matthew* Passion under the direction of Seiji Ozawa.

John Aler



One of the world's leading exponents of *bel canto*, John Aler has been acclaimed in this country and abroad for his varied accomplishments in opera, oratorio, orchestral concerts, and recitals. His portrayals of leading tenor roles in the operas of Rossini, Bellini, Donizetti, Mozart, and numerous Baroque composers have taken him to such leading European opera houses as the Royal Opera at Covent Garden, the Glyndebourne Festival, Vienna State Opera, Hamburg State Opera, Grand Théâtre de Genève, Théâtre Royal de la Monnaie in Brussels, Théâtre du Chatelet in Paris, and various other opera companies in France, as well as three consecutive seasons at the Aix-en-Provence Festival. He has also appeared with such leading European ensembles as l'Orchestre National de France, Ensemble Orchestre de Paris, the Rotterdam Philharmonic, and London's Academy of St. Martin-in-the-Fields. In the western hemisphere he has appeared with opera companies as far north as the Canadian Opera Company in Toronto and as far south as the Opera del Theatre Municipal in

Santiago, Chile. In the United States, he has sung at New York City Opera on the east coast and San Diego Opera on the west, with appearances also at most of America's regional companies, including Washington, D.C., St. Louis, Santa Fe, Baltimore, and Kentucky. He regularly appears with virtually every major orchestra in America; last season alone included concerts with the Chicago Symphony, Boston Symphony, the Philadelphia Orchestra, and Cincinnati Symphony. His festival appearances include Tanglewood, Ravinia, Saratoga, Blossom, the Cincinnati May Festival, and the Mostly Mozart Festival. Mr. Aler has given recitals at the Théâtre Athenée in Paris, the Aix-en-Provence Festival, and in such cities as Toronto, Washington, Baltimore, and Dallas. In addition to his debut at Covent Garden in *Così fan tutte* and a return appearance at Tanglewood, his summer schedule includes appearances at Ravinia, Grant Park Concerts, the Lucerne Festival, and a radio broadcast in Scotland of Hérold's *Le Pré au clercs*. Next season he travels with Covent Garden to Tokyo for additional performances of *Così fan tutte*, which will also serve as the opera for his Spanish debut at the Teatro de la Zarzuela in Madrid. He returns to the Chatelet in Paris for performances of Gluck's *Alceste* and will appear with such orchestras as the Rotterdam Philharmonic, National Symphony, San Francisco Symphony, and the symphony orchestras of Detroit, Toronto, and Atlanta. He will also rejoin the Chamber Music Society of Lincoln Center as a guest artist. In 1985, John Aler was voted best classical vocal soloist by members of the National Academy of Recording Arts and Sciences for his Telarc recording of the Berlioz *Requiem* with Robert Shaw and the Atlanta Symphony. Next season he adds to his discography with Auber's *La Muette de Portici* for Pathe/Marconi, Beethoven's *Missa Solemnis* for Telarc, and his second recording of *Messiah* for EMI/Angel. That company will also release three of his recordings this fall: *Così fan tutte* conducted by Bernard Haitink, Berlioz's *Roméo et Juliette* with Jessye Norman and conducted by Riccardo Muti, and Adam's *Postillon de Longjumeau*. Born in Baltimore, John Aler attended Catholic University in Washington, D.C. and the Juilliard School of Music, as well as studying at the Tanglewood Music Center. He made his Boston Symphony debut at Symphony Hall in 1974 and has sung with the orchestra many times since, most recently in performances of Bach's B minor Mass this past December.

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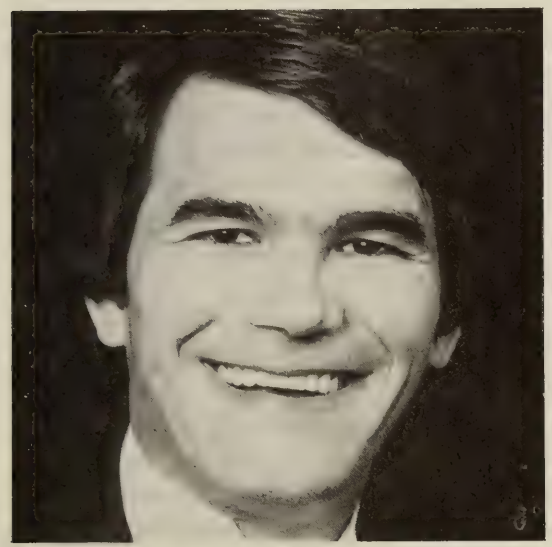
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FROM THE GLASS HOUSE

John Cheek



Since his professional debut in August 1975, upon release from the U.S. Army, where he was featured soloist with the Army Chorus, John Cheek has appeared with nearly every major symphony orchestra in the United States. Current and future operatic engagements include Figaro in the new production of *Le Nozze di Figaro* with the Metropolitan Opera and the opera companies of Tulsa and Fort Worth, *Il trovatore* with New Orleans Opera, *Mefistofele* with New York City Opera, *Fidelio* with the Metropolitan Opera, *The Magic Flute* at the Blossom Festival, and *Lucia di Lamermoor* with Cincinnati Opera. Orchestral engagements include the New York Philharmonic, Musica Sacra, the BBC Symphony Orchestra, the symphony orchestras of Cleveland, San Francisco, Toronto, Minnesota, and Columbus, the Calgary Philharmonic, the National Arts Centre Orchestra of Ottawa, the Boston Symphony Orchestra at Tanglewood, the Los Angeles Master Chorale, and the National Symphony. During 1984-85, in addition to the new production of *La clemenza di Tito* and performances of *La bohème* at the Metropolitan Opera, where he has appeared every season since his debut in 1977, Mr. Cheek was soloist with the symphony orchestras of San Francisco, Toronto, Indianapolis, and Atlanta, the Philadelphia Orchestra, Musica Sacra at Lincoln Center, and the Zurich Tonhalle, and performed in recital around the United States. Last summer brought solo appearances at the Ravinia, Blossom, Mostly Mozart, and Caramoor festivals in addition to performances of *Lucia di Lammermoor* with Cincinnati Opera. His 1983-84 season included festival appearances in this country and at the London Promenades Concerts; the opening night production of *Les Troyens*, the centennial gala telecast, and performances of *La bohème* and *Fidelio* at the Metropolitan Opera; and solo appearances with the National Symphony, Cleveland Orchestra, St. Paul Chamber Orchestra, Musica Sacra, and New York's "Y" Chamber Symphony. He portrayed Mephistopheles in *Faust* in Detroit and Timur in *Turandot* in Miami. In April 1984, Mr. Cheek participated in the world premiere of Sir Michael Tippett's *The Mask of Time* with the Boston Symphony under the direction of Sir Colin Davis. Other recent events were his New York recital debut with James Levine at the piano, the title role of Cascarino's *William Penn* in Philadelphia, and *La Damnation de Faust* with the Berlin Philharmonic. A native of North Carolina, Mr. Cheek received his bachelor of music degree at the North Carolina School of Arts and subsequently earned the Diploma of Merit at the Accademia Musicale Chigiana under the tutelage of Gino Bechi. Mr. Cheek has been a frequent guest with the Boston Symphony Orchestra since his first Tanglewood appearance in 1977.

Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981. This past April they participated in the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* in Boston and New York under the direction of Seiji Ozawa.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. The chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*; both of these have been issued on compact disc. The Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule; their album of *a cappella* twentieth-century American choral music, recorded at the invitation of Deutsche Grammophon, received a Grammy nomination for best choral performance of 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill for Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra for Telarc (a compact disc), and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade for CBS. The chorus has also recorded a Christmas album, "We Wish You A Merry Christmas," with John Williams and the Boston Pops for Philips.

John Oliver made his Boston Symphony Orchestra conducting debut last summer at Tanglewood and led performances of Bach's B minor Mass with the orchestra at Symphony Hall in December 1985. In addition to his work with the Tanglewood Festival Chorus, he is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale.

Tanglewood Festival Chorus
John Oliver, Conductor

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Nancy H. Chittim
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Lorenzee Cole
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Antone Aquino
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John T. Crawford
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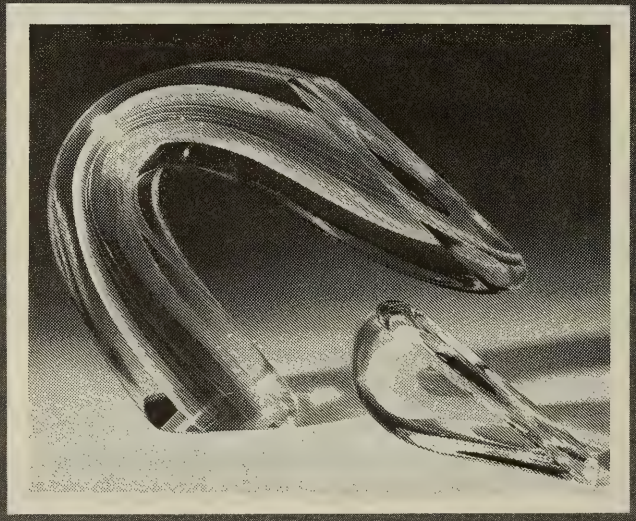
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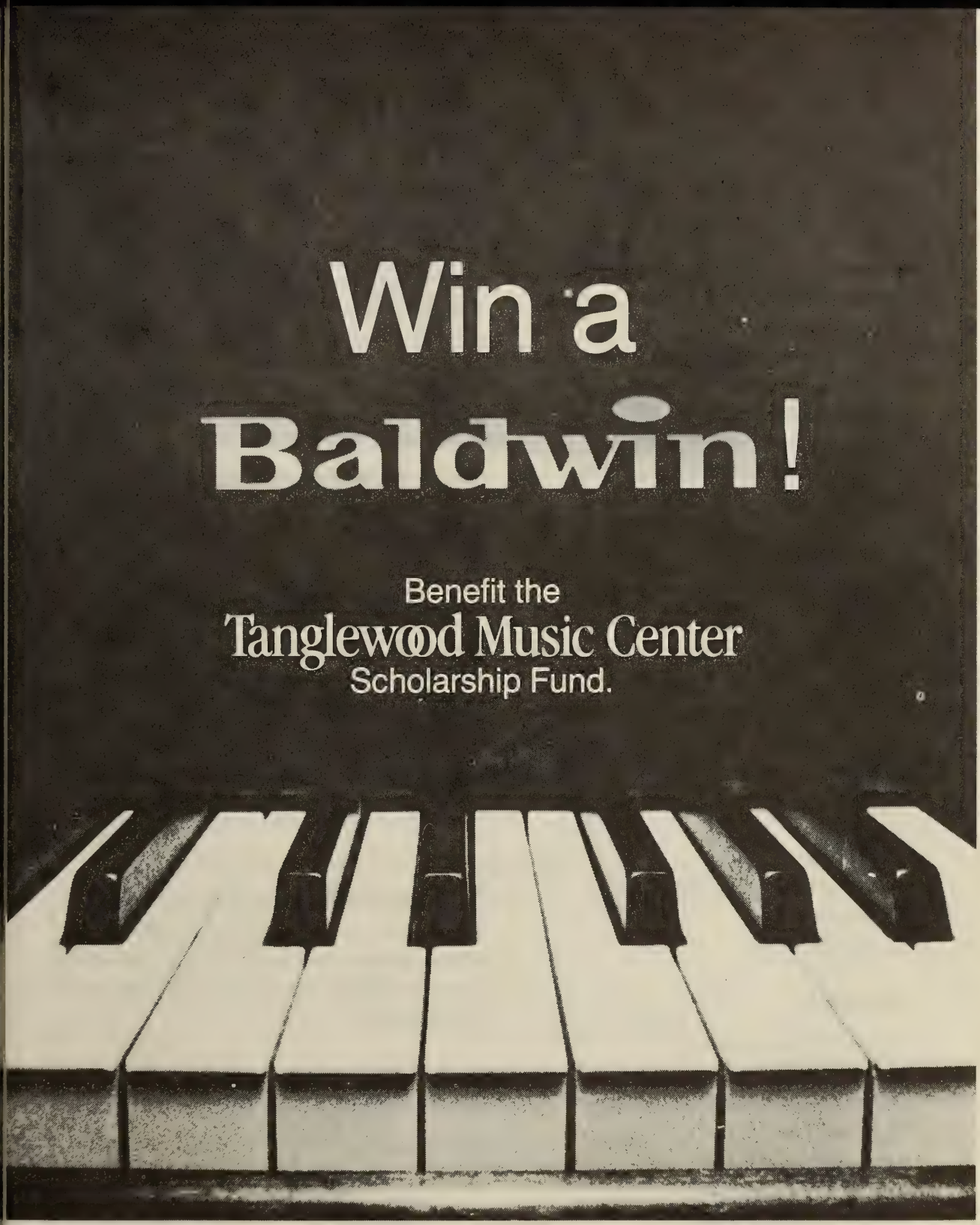


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BARTÓK — Sonata for Two Pianos and Percussion
- Assai lento—Allegro molto—Vivacissimo
- Lento, ma non troppo
- Allegro non troppo

with EVERETT FIRTH and
ARTHUR PRESS, percussion

INTERMISSION

MESSIAEN — *Visions d l'Amen*, for two pianos
- Amen of the Creation
- Amen of the stars, of the ringed planet
- Amen of the Agony of Jesus
- Amen of Desire
- Amen of the Angels, of the Saints, of the songs of Birds
- Amen of the Judgment
- Amen of the Consummation

Christoph Eschenbach and Tzimon Barto play Steinway pianos.

Week 9

Notes

Béla Bartók attended a festival of new music held in Salzburg in 1922, at which his first violin sonata was to be performed. While there, the composers in attendance decided to found the International Society for Contemporary Music (ISCM) with the English musicologist Edward J. Dent as president. From that time on Bartók was active in the society and contributed frequently to its festivals. Moreover his membership was responsible for the creation of the Sonata for Two Pianos and Percussion, which was commissioned by the Basel chapter of the ISCM in 1937. Bartók accepted

the commission in May, composed the sonata in July and August, and played the premiere (with his wife Ditta Pásztory as second pianist and percussionists Fritz Schiesser and Philipp Rühlig) in Basel on 16 January 1938. Later, when the war forced him to leave Hungary for the United States, the sonata was the first work he and Ditta played in public a few days after their arrival on 29 October 1940, in a concert sponsored by the New Friends of Music. A few years later he reworked the sonata as a concerto for two pianos and orchestra. He and Ditta played the first performance with the New York Philharmonic under Fritz Reiner in January 1943, in what proved to be Bartók's last public appearance; his health suddenly became conspicuously worse, and he never recovered it completely.

The first movement, with its brooding opening, is as long as the other two combined, an elaborate structure with four quite different thematic ideas played off against one another. One of the features that distinguishes the thematic entities throughout the movement is their varied rhythmic groupings. The movement is written in 9/8 time quite consistently, and the first slow chromatic winding theme generally expresses the normal subdivision into 3 + 3 + 3 eighth-notes, but the second idea, with a kind of rhythmic "oom-pah" effect, sounds like a measure of 4/4 with an extra eighth-note tacked on: 2 + 2 + 2 + 3. One advantage of this arrangement is that unpitched percussion instruments alone can refer to the thematic ideas by projecting their characteristic rhythms, although in this first movement the percussion instruments play a reinforcing role more than a thematic one.

Gradually, though, the percussion plays a more and more thematic role in the second and third movements. The Lento is a fairly simple ternary pattern but filled with richly colorful effects in Bartók's characteristic "night music" style in the middle section. In the final Allegro non troppo, the xylophone introduces the dance-like principal theme of Bartók's motoric folklore.

It is interesting that Bartók seems to have been especially intrigued by the combination of piano sound with percussion. He exploited many percussive effects in the first two piano concertos, but when he came to write the Third, in 1945, he used the percussion very sparingly, as if he had decided that he had solved all the musical problems that concerned him with that combination of instruments in this brilliant sonata, composed seven years earlier.

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Born in Avignon in 1908, **Olivier Messiaen** has long since been recognized as one of the most influential composers of this century. His taste for music was awakened by a Christmas gift he received in 1916—scores of *The Damnation of Faust* and *Don Giovanni*, a remarkable gift for an eight-year-old! Two years later his family moved to Nantes and he took formal instruction in harmony. His teacher, Jehan de Gibon, gave him the score of Debussy's *Pelléas et Mélisande*. Messiaen has described his encounter with this work as "a real bombshell . . . probably the most decisive influence of my life." All his life Messiaen has been an active student of rhythm, the aspect of music in which he has perhaps made his most important contributions—not only rhythms that have been employed in traditional European concert music, but also the rhythms of the Greeks and Hindus. But perhaps the central fact of his life, and one that stands at the core of a work like *Visions de l'Amen*, is the one Messiaen described this way: "I have the good fortune to be a Catholic; I was born a believer . . . A number of my works are dedicated to shedding light on the theological truths of the Catholic faith. That is the most important aspect of my music . . . perhaps the only one I shall not be ashamed of in the hour of death."

Visions de l'Amen of 1943, and its companion piece of the following year, *Vingt Regards sur l'Enfant Jésus*, are the two great keyboard works that Messiaen composed during the World War II years, the former for piano duet, the latter for piano solo. The *Visions de l'Amen* was his first major work after repatriation from a German prison camp to which he had been confined in 1941. On the one hand the work can be seen as a celebration of personal freedom, if only because of its more dissonant harmonies and the greater rhythmic difficulties. One of the main reasons that these technical features



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could even have been composed was the presence of one of Messiaen's first students at the Conservatoire when he returned to Paris, the brilliant virtuoso Yvonne Loriod, now the composer's second wife. Her "transcendent virtuosity" made possible things he would hardly have dared for another pianist. The published score is dedicated to her "in memory of the concerts in which we have played together *Visions de l'Amen*."

The work is cast in seven movements, each bearing a title with the word "Amen." The opening movement begins with the "theme of the Creation," which is the main theme of the outer movements and makes appearances also in the coda to No. 3, as a rhythm in No. 4, and as an episode in No. 5. In each case it stands out from the other material like a landmark. In the first movement the theme unfolds itself slowly, with a simple chorale-like melody chordally harmonized in a low register of the second piano and the more elaborately rhythmic moving part in the highest register of the first piano. The first piano part especially is filled with Messiaen's rhythmic palindromes, figures that have the same rhythmic shape whether played forward or backward (which the composer calls non-retrogradable rhythms). When counted in units of sixteenth-notes, for example, the opening measure has a 6 + 3 + 6 pattern in the right hand, followed by 2 + 1 + 2, while the left hand simultaneously plays a rhythmic pattern of 8 + 4 + 8. This is only the simplest form that these patterns take. In the fifth movement, for example, Messiaen writes a triple rhythmic canon on the pattern of 3 + 5 + 8 + 5 + 3 (counted in thirty-second-notes) played in three different registers with a time delay of a sixteenth between statements of the canon.

The two piano parts are conceived in dramatically contrasting ways. As Messiaen notes in the preface to the score, "I have entrusted to the first piano the rhythmic difficulties, the chord-clusters, everything that involves speed, charm, and sonority. I have entrusted to the second piano the main melody, the thematic elements, everything that demands emotion and power." Messiaen also preceded the score with an extensive note describing both the programmatic features and the musical design of each movement. These can be summarized as follows:

I. Amen of the Creation. Amen, so be it! "God said, Let there be light, and there was light!" (*Genesis*). The first piano makes a double rhythmic pedal in the style of a carillon on non-retrogradable rhythms, repeated with augmented or diminished values at each repetition. The second piano expresses the theme of the Creation, the principal

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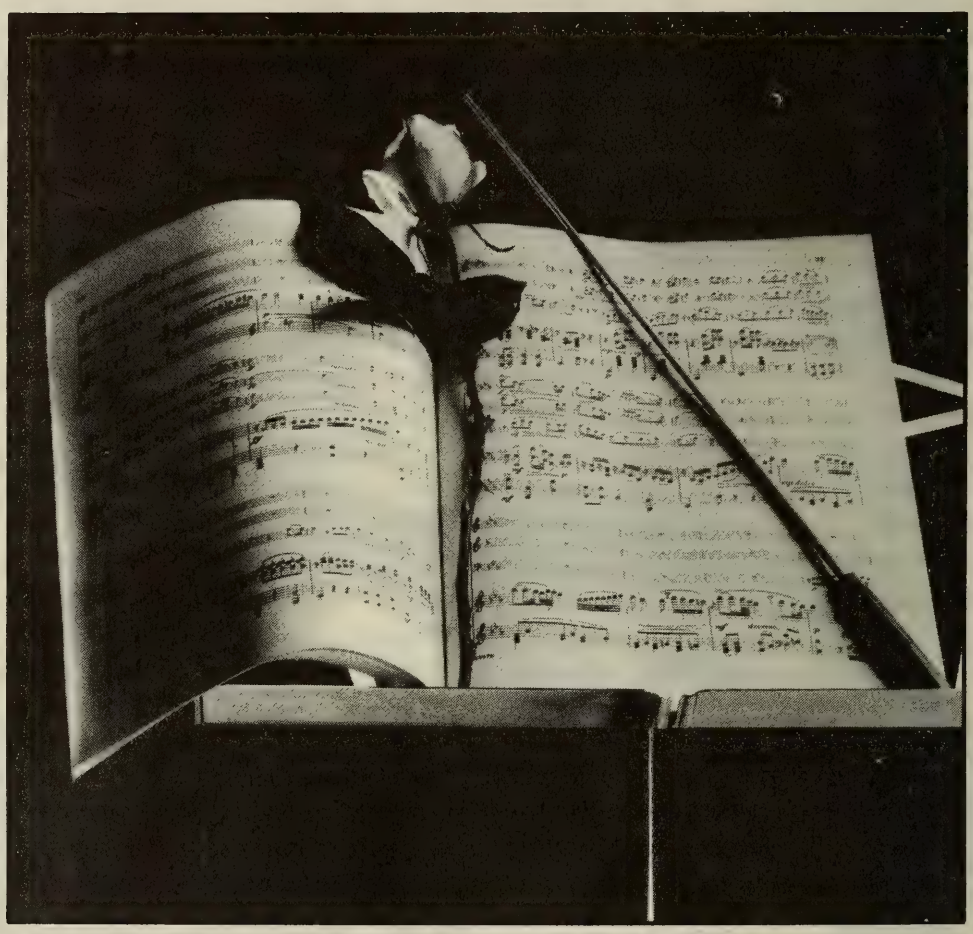


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theme of the work: broad and solemn chords. The entire piece is a crescendo, starting from absolute pianissimo . . .

II. Amen of the stars, of the ringed planet. Brutal and savage dance. The stars, the suns, and Saturn, the ringed planet, turn violently. "God calls them and they say, Amen, we are here!" (*Book of Baruch*). The second piano exposes the theme of the dance of the planets . . .

III. Amen of the Agony of Jesus. Jesus suffers and weeps. "My Father, if it is not possible for this cup to pass from me without my drinking it, thy will be done" (*Gospel According to St. Matthew*) . . . Three musical motives: 1) the Father's curse on the sins of the world that Jesus represents at this moment; 2) a cry, rhythmic and expressive group: "anacrusis—accent—afterbeat"; 3) a lament on four notes, in contrary rhythms. Then a recollection of the theme of the Creation . . .

IV. Amen of Desire. Two themes of desire. The first, slow, ecstatic, breathing a profound tenderness, already the calm perfume of Paradise. The second, extremely passionate; the soul is attracted to it by a terrible love that expresses itself in a carnal aspect (see the *Song of Songs*), but there is nothing of the carnal here . . .

V. Amen of the Angels, of the Saints, of the songs of Birds. Song of the purity of the saints: Amen. Vehement vocalise of the birds: Amen. "Angels prostrate themselves before the throne: Amen" (*Revelation*). At first the song of the angels and the saints, *dépouillé*, very pure. Then "milieu" on the song of birds, giving place to the most brilliant pianistic writing . . . Reprise of the song of the saints, with a canon of non-retrogradable rhythms in three levels. Brief coda on the birds.

VI. Amen of the Judgment. Three icy notes like the summons to judgment. Verily I say unto you, Amen . . . The sinners are fixed in their place. A piece intentionally harsh and brief.

VII. Amen of the Consummation. Consummation, Paradise . . . The second piano takes up the chordal theme of the Creation and makes of it a long chorale of glory. The first piano surrounds the second (in extremely high and low registers at the same time) with an incessant carillon of chords and brilliant rhythms . . . precious stones of the Apocalypse that resound, shock, dance, color, and perfume the light of life.

—Steven Ledbetter

Tanglewood
1986

Weekend Prelude

Friday, 22 August at 7

CHO-LIANG LIN, violin
SANDRA RIVERS, piano

BRAHMS — Scherzo in C minor for violin and piano

BEETHOVEN — Sonata No. 9 in A for violin and piano, Opus 47, *Kreutzer*
Adagio sostenuto—Presto
Andante con variazioni
Finale: Presto

Baldwin piano

Week 9

Notes

The earliest surviving chamber music of **Brahms** to bear an opus number is the B major trio, Opus 8, composed in January 1854 (though the version that we know today was almost completely rewritten thirty years later). Brahms had written a number of earlier pieces that he carefully destroyed when he decided that they did not live up to his own expectations. But one movement of chamber music from before the trio still survives, owing to the happy chance that the manuscript had left the composer's hands, so he could not do away with it in a fit of self-criticism.

The scherzo in C minor was written as one movement of a "sonata-by-committee" composed in October 1853 by Robert Schumann, Albert Dietrich, and the twenty-year-old Brahms as a sign of their admiration for the violinist Joseph Joachim. The work was presented to Joachim when he visited the three composers, and he retained the manuscript for the rest of his life. In 1906 he decided to publish the scherzo (retaining the rest privately), and so it was that Brahms's earliest surviving chamber work came to light again.

Each movement of the sonata was "personalized" for Joachim by its use of a musical motif on the pitches F-A-E, which stood for Joachim's motto, *"Frei aber einsam"* ("free but lonely"). The young Brahms wrote a vigorous and vibrant scherzo, already astonishingly mature in its rhythmic diversity (one of the composer's greatest strengths), a movement that we might readily concede to have been written years later did we not know the circumstances of its composition.

The nickname of **Beethoven**'s Opus 47 violin sonata—"*Kreutzer*"—immortalizes the wrong person. Beethoven originally dedicated the sonata to a brilliant twenty-four-year-old mulatto violinist, George Polgreen Bridgetower, son of an African father and a German or Polish mother, with whom the composer played the first performance, and whose playing he admired and recommended to others. But when violinist and composer had a falling out—apparently over a girl, though no details are known—Beethoven changed his dedication, and the work was published with an inscription to the famous French violin virtuoso Rodolphe Kreutzer, who, as far as is known, never played it.

Composition of Opus 47 began with the finale, which was actually intended to be the last movement of an earlier sonata, Opus 30, No. 1, but Beethoven decided that the movement was too brilliant for that work, so he reserved it for a later time. The remaining movements of the *Kreutzer* Sonata were sketched while Beethoven was also working on his oratorio *Christus am Ölberge* (*Christ on the Mount of Olives*) in early 1803 (a short while before he met Bridgetower), but the work was not completed until the actual day of the performance, 24 May 1803. Only the finale had been professionally copied for the performer. As Beethoven's amanuensis Ferdinand Ries recalled:

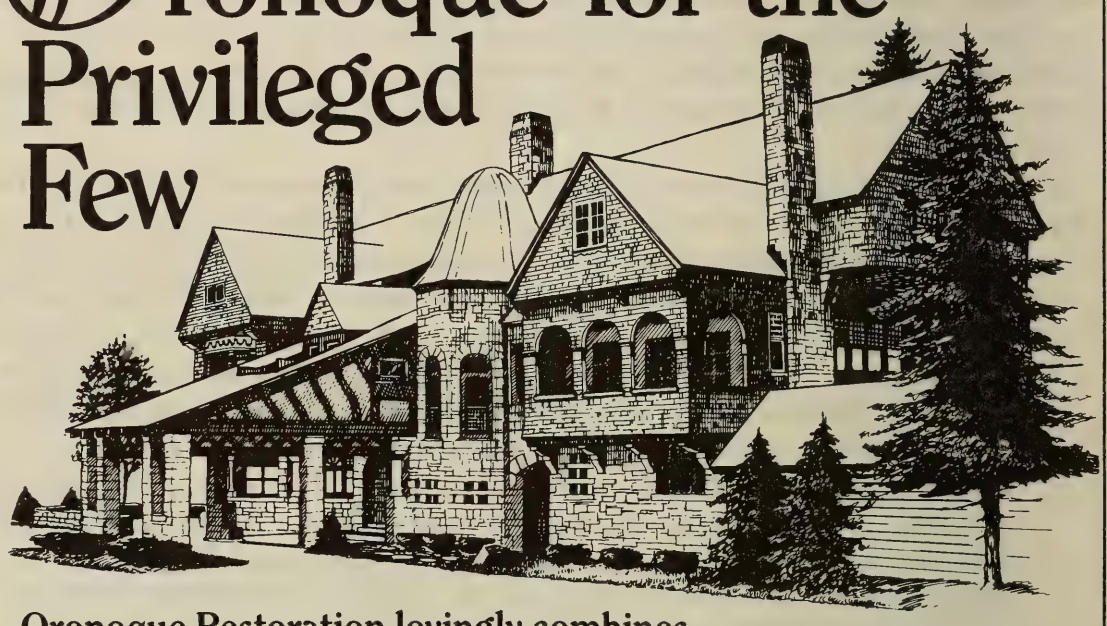
> One morning Beethoven summoned me at half after four o'clock and said: "Copy the violin part of the first Allegro quickly." (His regular copyist was otherwise engaged.) The pianoforte part was noted down only here and there in parts. Bridgetower had to play the marvellously beautiful theme and variations in F [the second movement] from Beethoven's manuscript at the concert because there was no time to copy it.

Bridgetower himself recalled that he boldly inserted one change—virtuoso's prerogative—into the first movement, a change that seems to have had Beethoven's approval, though it did not appear in the printed score. After a slow introduction, the two instruments take off in a Presto phrase that comes to a stop on a fermata at the ninth measure; the phrase is then restated in a new scoring, and when the fermata arrives, the pianist plays a brief, cadenza-like arpeggio. Bridgetower recalled in his memoirs that, when that moment arrived at the repeat of the exposition, *he* played the arpeggios on the violin, in imitation of what he had heard Beethoven play the first time. The composer leaped up from the piano, embraced him, and cried, "*Noch einmal, mein lieber Bursch!*"—"Once again, my dear boy!" When it came to the performance, Beethoven simply held the C major chord at the repeat and let Bridgetower play the little cadenza. This treatment of the passage, however, was not the one Beethoven finally published.

The *Kreutzer* Sonata is one of the first great violin sonatas expressly designed, in breadth of scope and virtuosic fireworks, for public performance in a concert hall. Prior to this time, chamber music—and the violin sonata in particular—was considered something for home consumption, with musicians playing either for their private enjoyment or for the entertainment of a small group of guests. But a piece to be played in a hall seating hundreds of listeners requires a totally different scale of projection, and the *Kreutzer* Sonata is one of the first works to respond to the rise of public chamber music concerts. It corresponds in this respect to Beethoven's *Razumovsky* string quartets, Opus 59, and to the *Waldstein* and *Appassionata* piano sonatas, Opera 53 and 57 respectively, in recognizing the changing audience for chamber music.

—Steven Ledbetter

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ALL-BEETHOVEN PROGRAM

Piano Concerto No. 1 in C, Opus 15
- Allegro con brio
- Largo
- Rondo: Allegro scherzando

Mr. ESCHENBACH

INTERMISSION

Symphony No. 1 in C, Opus 21
- Adagio molto—Allegro con brio
- Andante cantabile con moto
- Menuetto: Allegro molto e vivace
- Adagio—Allegro molto vivace

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NOTES

Ludwig van Beethoven
Piano Concerto No. 1 in C, Opus 15
Symphony No. 1 in C, Opus 21

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. What we know as the First Piano Concerto was sketched in 1795-96, completed in 1798 (three years after the work known as the Second Piano Concerto), and probably first performed by Beethoven that year. Beethoven himself wrote three different cadenzas for the first movement at a later date, presumably after 1804, judging by the range of keyboard required. The first American performance was given by the pianist Franz Werner with Frédéric Ritter and the Philharmonic Society at the Music Hall in Cincinnati on 19 March 1857. The concerto is scored for solo piano with an orchestra of one flute, two each of oboes, clarinets, bassoons, horns, and trumpets, timpani, and strings.

A composer who was also a virtuoso performer in the Classical era was much more likely to make a satisfactory income from concertos that he wrote for himself to play than from any other musical genre (unless perhaps he had the good fortune to be a successful opera composer). In the early part of his career Beethoven composed more concertos than symphonies and became well-known to the musical public as a superbly dramatic and expressive pianist. If he had not lost his hearing and thus been forced to forego playing in public, he might well have continued writing piano concertos all his life; there is an unfinished draft for much of the first movement of what would have been the Sixth Concerto, written after the completion of the *Emperor*, but Beethoven lost interest and dropped it.

Actually Beethoven had already written at least two piano concertos before writing

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"Number 1." The first was composed in 1784 while he was still in Bonn and was never published. About 1795 he composed the B-flat concerto in Vienna and played it fairly frequently. Probably because performances were a reasonable source of income, and perhaps also because he was not totally satisfied with the work—he revised it substantially before publication—Beethoven withheld this concerto from the publishers for a number of years. As a result it finally came out as his Second Concerto, Opus 19, although there is no doubt that it was composed some years before the so-called First Concerto, Opus 15.

The First Concerto, in C major, also proved financially remunerative to Beethoven. He composed it about 1798 and played it in Prague that year. It marks a significant advance over its predecessor and was published almost immediately; perhaps it was the success of the C major concerto that induced Beethoven to rework the earlier B-flat concerto and make it publishable, although even after doing so he referred to it as an early work which "is not one of my best compositions." Beethoven felt—and critics have agreed with him—that he made significant progress between the B-flat and the C major concertos, and he was concerned that the higher opus number attached to the earlier work would give the public an unfavorable impression of his music.

The Opus 15 concerto follows closely in the classical mold with an extended orchestral exposition that remains in the tonic key, though with surprising feints to foreign tonalities, the first of which is E-flat. The soloist enters and dominates the conversation, moving to the dominant for the first full statement of the lyrical second theme, which had been little more than hinted at in the orchestral statement. The development starts with a sudden upward sideslipping that leads to an extended passage in

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E-flat, an echo of the unexpected earlier appearance of that key. The concerto opened with an unusual quiet statement of the main theme; when time comes for the recapitulation, the element of surprise is no longer relevant, so Beethoven hammers out the theme fortissimo in the full orchestra, after which the recapitulation deals mostly with the secondary material. Beethoven himself wrote no fewer than three cadenzas for the first movement, each more elaborate than the one that preceded it. All of them were written some years after the completion of the concerto; this is indicated by the fact that they were intended to be played on a piano of larger size than the one Beethoven had when he wrote the rest of the piece. (The piano was a developing instrument at the turn of the eighteenth to nineteenth century, and, in particular, keyboards were not yet standardized for the number of keys.)

The Largo is the longest slow movement of any Beethoven concerto, an extended lyrical song-form with increasingly elaborate ornamentation. The rondo, built on a witty, bouncy tune that goes on just a bit longer than you think it will, is filled with all the standard rondo tricks: the suggestion of modulations to distant keys when it is in fact just about to settle on the tonic for a restatement, offbeat sforzandos and syncopations, rushing scales and a breakneck pace. Though the movement is long in number of measures, the music doesn't lose its smile for an instant.

* * * * *

Beethoven probably composed the greater part of his First Symphony in 1799, completing it early in 1800. The first performance took place in a concert given by Beethoven in Vienna on 2 April 1800. The first American performance seems to have taken place in the highly musical Moravian community in Nazareth, Pennsylvania, on 13 June 1813; the conductor of that per-

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formance is unknown. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

Popular writing about Beethoven has found it all too easy to belittle the early, pre-*Eroica* symphonies as offspring of the eighteenth century, as little more than student works, forerunners of the masterpieces to come. Quite aside from its gratuitous denigration of the rich legacy of Haydn and Mozart, this attitude shows little real understanding of Beethoven's music. Beethoven's contemporaries, at least, were aware that the First Symphony marked the arrival of an arresting new voice in the concert hall, one that made demands possibly beyond the audience's willingness to follow. Certainly the work that succeeded most brilliantly with those who attended Beethoven's "academy" (as such concerts were called) on 2 April 1800 was not the symphony but another new piece, the Septet in E-flat, Opus 20. That work, delightful as it was, did not make the kinds of intellectual demands that the symphony did. The symphony was full to overflowing with musical ideas and demanded full attention throughout. It was no lightweight piece, but rather a *dense* composition in its interrelationship of thematic idea and harmonic plan, in its expansion to a larger scale than most earlier symphonies had aimed at, and in the intricate interplay of small motivic gestures that helped to unify it.

We know nothing of why Beethoven wrote this symphony. He had certainly planned an attack on the largest musical genre more than once before—sketches survive for earlier symphonies that never got beyond the embryo stage—but it was not until he was thirty years old, already established as a piano virtuoso and composer for the piano, with recently-won laurels as a composer for string quartet, that he came before the public as a symphonist. No sketches seem to survive, and even the complete autograph score is lost. We are left, then, only with the work itself.

Today, after having heard the Beethoven First so many times over so many years, it is difficult to recapture what must have been the audience's sense of disorientation in the opening measures, when Beethoven's first two chords seem to imply a symphony in F, only to have that move cancelled by the next chord, which aims at G. We now think of that opening as a wonderful, oblique approach to the home key, a setting up of harmonic tensions that are only resolved with the establishment of the main Al-



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legro con brio. But early listeners found themselves befuddled by what seemed to be contradictory signals from the composer. Right from the outset there was no doubt that this was a new and individual voice.

Once underway with his Allegro con brio, Beethoven suggests the expanded framework of his material by presenting his theme first on the tonic of the home key, then immediately repeating it one step higher. It is a favorite gambit of the composer's. Such a gesture cannot be repeated again literally without becoming exasperating; it virtually forces something varied in consequence. At the same time, the elevated pitch of the repetition screws up the energy level one notch, the first step in a journey of skillfully weighted tension and release.

The slow movement (though not too slow: Beethoven qualifies his Andante cantabile with the words *"con moto"*—"with movement") is a full-fledged sonata form, complete with an extensive development section (rare at this tempo), in which the principal theme consists of imitative statements overlapping each other in a fugato. A dotted rhythm subtly introduced as part of the melody in the third bar gradually gains in importance until it becomes an extended motive in the timpani (against flute and violin triplets) at the end of the exposition and dominates the development section. The recapitulation feels as if it moves faster since, as so often in Beethoven, there is an underlying faster pulse that was not present earlier; the dotted rhythm provides striking contrast from the passages of smooth equal sixteenths.

Beethoven still uses the generic term Menuetto for the third movement, though the tempo marking, Allegro molto e vivace, shows how far we have come from that stately aristocratic dance. In fact, this movement is a scherzo in everything but name. The main part of the movement consists of a headlong dash toward far harmonic vistas, with chords constantly changing in ceaseless activity; by way of the most striking contrast, the Trio features woodwinds and violins in a gentler passage with almost no harmonic motion at all—a stasis designed to allow a catching of breath before the return of the mad race.

Charles Rosen has noted in his book *The Classical Style* how important the upbeat is to the fundamental wit of the music of Haydn, Mozart, and Beethoven. A regular upbeat pattern in a theme can lead the listener's expectation in a certain direction—and perhaps mislead it for expressive purposes. Beethoven's finale begins with a passage in which an upbeat grows from just two notes to three, then four, five, six, and finally a seven-note upward scale and two reiterations of the note at the top before reaching the downbeat. This huge "upbeat," which extends for nearly a measure and a half, accumulates such a load of potential energy in its climb that the reaction can be nothing less than an explosion of wit and high spirits in which a series of thematic ideas develops in the most intricate counterpoint. The long upbeat phrase sometimes leads to the theme, but often (especially in the development) it ends unexpectedly in nothing or intertwines with itself turned upside down. This splendid final movement in the first of Beethoven's nine contributions to the literature of the symphony remains one of the best examples of the Beethovenian guffaw.

—Steven Ledbetter

Christoph Eschenbach



Christoph Eschenbach, long regarded as one of the world's leading pianists, has in the last decade come to prominence as a conductor. Currently principal conductor of the Tonhalle Orchestra of Zurich, he made his first appearance as a conductor in 1972, and in 1975 he made his American podium debut with the San Francisco Symphony. Since that time he has conducted the orchestras of Boston, Cleveland, Chicago, Pittsburgh, New York, Los Angeles, Houston, Minnesota, and Cincinnati. He has appeared as conductor at the Tanglewood, Blossom, Hollywood Bowl, Ravinia, and New York's "Mostly Mozart" festivals, and he has been principal guest conductor of the London Philharmonic. He has also appeared regularly with the Vienna Symphony, English Chamber Orchestra, Philharmonia, London Symphony, Amsterdam Philharmonic, Stockholm Philharmonic, Israel Philharmonic, Bayerischer Rundfunk, Bamberg Symphony, Radio Symphony of Berlin, and Munich Philharmonic. Mr. Eschenbach made his operatic conducting debut with *La traviata* at the Hessian State Theatre in Darmstadt in 1978. In April 1984 he made his Covent Garden debut conducting *Così fan tutte*, and he has been invited to conduct a new Stuttgart Opera production of *Alceste* starring Jessye Norman.

Born in Breslau, Germany, Mr. Eschenbach began piano lessons with his mother and continued in Hamburg with Eliza Hansen. He won several prizes in his teens, including the Steinway Young Pianist Competition and the International Competition in Munich, and continued his studies at the Cologne Conservatory. He began his active career with extensive tours in 1963 and in 1965 took first prize in the Concours Clara Haskil in Lucerne. Mr. Eschenbach's first performance with an American orchestra was as a soloist during the Cleveland Orchestra's European Festival Tour of 1967. He made his Canadian debut in Montreal in October 1967 and his United States debut with George Szell and the Cleveland Orchestra in 1969, the same year that he first appeared with the Boston Symphony Orchestra under Erich Leinsdorf. He has since appeared with all the major orchestras of this country and has been widely heard in recital, frequently with duo-pianist partner Justus Frantz. He has continued to appear throughout Europe, and he has also toured Japan, South America, and Israel. Mr. Eschenbach's extensive discography on the Deutsche Grammophon label includes collaborations with Herbert von Karajan, Hans Werner Henze, Seiji Ozawa,

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Dietrich Fischer-Dieskau, and Justus Frantz, in addition to many solo albums, including the complete sonatas of Mozart. In the double role of conductor and pianist, Mr. Eschenbach has recorded the Mozart concertos for two and three pianos with Mr. Frantz and former West German Chancellor Helmut Schmidt with the London Philharmonic for EMI. His EMI recording of Schubert's four-hand music with Mr. Frantz won a 1983 Edison award. During the 1985-86 season, Mr. Eschenbach's appearances as guest conductor also include the Pittsburgh Symphony—at their opening concerts as well as at the Ann Arbor May Festival—the Houston Symphony, the Vienna Symphony, and appearances in Berlin, Munich, Bamberg, and London. He also appears with Justus Frantz in a series of joint recitals throughout Europe and Japan. Mr. Eschenbach has been a guest conductor with the Boston Symphony Orchestra at Tanglewood regularly since 1978; this past March he was both conductor and pianist with the orchestra for an all-Mozart program at Symphony Hall.

Tzimon Barto



Twenty-three-year-old pianist Tzimon Barto studied at the Juilliard School with Adele Marcus and is the first musician to have graduated from Juilliard with triple honors, in piano, conducting, and accompanying. A Boston University Tanglewood Institute student in 1980 and 1981, Mr. Barto was recognized there in 1980 as "most outstanding student conductor"; in 1984 he received the Lila Acheson Wallace Endowment for his conducting activities with the American Opera Center in New York. Mr. Barto's European debut as both pianist and conductor was at the Spoleto Festival in 1985. His recent orchestral appearances as pianist have included the Bamberg Symphony under Christoph Eschenbach and the Orchestre National de France with Rudolf Barshai conducting. In these concerts, Mr. Barto's debut performances of the Brahms B-flat piano concerto were particularly acclaimed in Frankfurt and Paris. Next season, Mr. Barto will be heard in every major musical capital of Europe in recital and with orchestra, in Hamburg in the Prokofiev Piano Concerto No. 3, Stuttgart, Zurich, and Munich, where he was re-engaged by the Philharmonic after his debut last season. He will also make his London debut with the London Philharmonic in January 1987 in the Brahms B-flat concerto. Last month, Tzimon Barto conducted the Italian premiere of Menotti's opera *The Saint of Bleecker Street* in Spoleto at the invitation of the composer; the performances were in celebration of Menotti's seventy-fifth birthday. Mr. Barto's first recording, for EMI/Angel, is planned for release in the near future. He makes his first appearance with the Boston Symphony Orchestra this weekend.

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Everett Firth



Born in Winchester, Massachusetts, Everett Firth studied at Juilliard, at the New England Conservatory of Music, and at the Tanglewood Music Center; his teachers included his predecessor in the Boston Symphony, Roman Szulc; Saul Goodman, for many years timpanist of the New York Philharmonic; George Stone, and Lawrence White. Mr. Firth joined the BSO's percussion section in 1952, becoming solo timpanist upon Szulc's retirement three years later. He is also head of timpani and percussion at the New England Conservatory and at the Tanglewood Music Center, and a member of the Boston Symphony Chamber Players. He has composed music for percussion ensemble and has published numerous articles and books in his field of expertise.

Arthur Press



Arthur Press is assistant timpanist and a percussionist with the Boston Symphony Orchestra, and principal timpanist of the Boston Pops Orchestra. Born in Brooklyn, New York, Mr. Press studied at the Juilliard School, where his teachers were Morris Goldenberg and Saul Goodman. At that time, he played in Latin and jazz nightclub bands as well as performing music of John Cage and other contemporary composers. Before joining the Boston Symphony in 1956, Mr. Press played with the Little Orchestra Society of New York under Thomas Scherman and was solo percussionist at New York's Radio City Music Hall. He has been head of the Boston Conservatory's percussion department since 1967, and, with several BSO colleagues, he is a member of the jazz ensemble, the *WUZ*.

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Cho-Liang Lin



At twenty-six, Cho-Liang Lin possesses a technical command of his instrument and a depth of musicality which single him out as a remarkable artist. Mr. Lin has been engaged and re-engaged by nearly eighty orchestras in this country and abroad, including the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Boston Symphony, Mostly Mozart Festival Orchestra, Cleveland Orchestra, London Symphony, Rotterdam Symphony, English Chamber Orchestra, Vienna Chamber Orchestra, Montreal Symphony, Israel Philharmonic, and the Academy of St. Martin-in-the-Fields. The only Taiwanese violinist to have been invited to perform in China, he frequently tours the Far East and Australia. In addition to his performances at Tanglewood, Mr. Lin's 1986 summer schedule includes appearances with the Mostly Mozart Festival Orchestra at Lincoln Center and Kennedy Center, with the Chicago Symphony at Ravinia, and with the Aspen Festival Chamber Orchestra. Highlights of his 1986-87 season include four performances of the Tchaikovsky Violin Concerto with the New York Philharmonic and Andrew Davis, and return engagements with the symphony orchestras of Los Angeles, Cincinnati, Pittsburgh, and Montreal. In Europe, he will make his debuts with the Stockholm Symphony and the Concertgebouw Orchestra, as well as returning to the English Chamber Orchestra, Frankfurt Opera Orchestra, and the Philharmonia. He will tour Spain with the Bournemouth Symphony, appear in Tokyo at the Suntori Festival with Isaac Stern and Yo-Yo Ma, and tour England with the Northern Sinfonia under Richard Hickox. Mr. Lin will be heard in recital at St. John's at Smith Square in a live BBC broadcast, and he will record Mozart violin concertos with the English Chamber Orchestra under Raymond Leppard. His 1985-86 season included a tour with the Israel Philharmonic under Klaus Tennstedt, and appearances and recordings with the English Chamber

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Orchestra and Raymond Leppard. Under his exclusive CBS Masterworks contract, Mr. Lin has recorded the Bruch Violin Concerto and *Scottish Fantasy* with the Chicago Symphony under Leonard Slatkin. His recording of the Mendelssohn Violin Concerto and the Saint-Saëns Third Violin Concerto with the Philharmonia Orchestra under Michael Tilson Thomas was named best recording of the year by *Stereo Review* and was singled out by Britain's *Gramophone* Magazine.

Born in Taiwan, Cho-Liang Lin began violin studies at the age of five and gave his first public performance when he was seven. At twelve he went to Australia to study at the Sydney Conservatorium, and at fifteen he entered the Juilliard School to study with Dorothy DeLay, graduating in 1981. In 1977, Mr. Lin won first prize in the Queen Sofia International Violin Competition in Madrid, was chosen as soloist for President Carter's Inauguration Day concerts, and was invited by Isaac Stern to participate in a Carnegie Hall concert in celebration of the violinist's sixtieth birthday. He made his debut with the Boston Symphony Orchestra performing the Stravinsky Violin Concerto under the direction of Andrew Davis in March 1985 at Symphony Hall, rejoining the orchestra again for the Stravinsky Violin Concerto last summer under Michael Tilson Thomas's direction at Tanglewood.

Sandra Rivers



In 1978, Sandra Rivers was awarded first prize as best accompanist in the International Tchaikovsky Violin Competition in Moscow. A scholarship student of Sascha Gorodnitzki, Ms. Rivers earned her bachelor's and master's degrees from the Juilliard School and has performed as soloist with the Juilliard Orchestra as winner of its concerto competition. Ms. Rivers has also performed as soloist with the Rochester Philharmonic, the New Jersey State Orchestra, and the Bergen Philharmonic under the late Arthur Fiedler. In addition, she has been heard in solo recital throughout the United States. As assisting artist, Ms. Rivers has appeared at the Mostly Mozart Festival, the Bermuda Festival, the Aspen Music Festival, the Kennedy Center, on the "Great Performers" series at Lincoln Center, and on tour in the United States, Europe, and the Far East. During the 1984-85 season she appeared as soloist with the Flint Symphony and performed in recital at Boston's Gardner Museum, as well as in Chicago at a commemorative concert for Dame Myra Hess which was attended by Governor Harold Washington. She also collaborated with violinist Cho-Liang Lin on a CBS Masterworks recording. Also among the artists with whom she has worked are Itzhak Perlman, Kyung-Wha Chung, Elmar Oliveira, and Nathaniel Rosen. Ms. Rivers is currently on the faculties of the College-Conservatory of Music of the University of Cincinnati, and the Aspen Music Festival.

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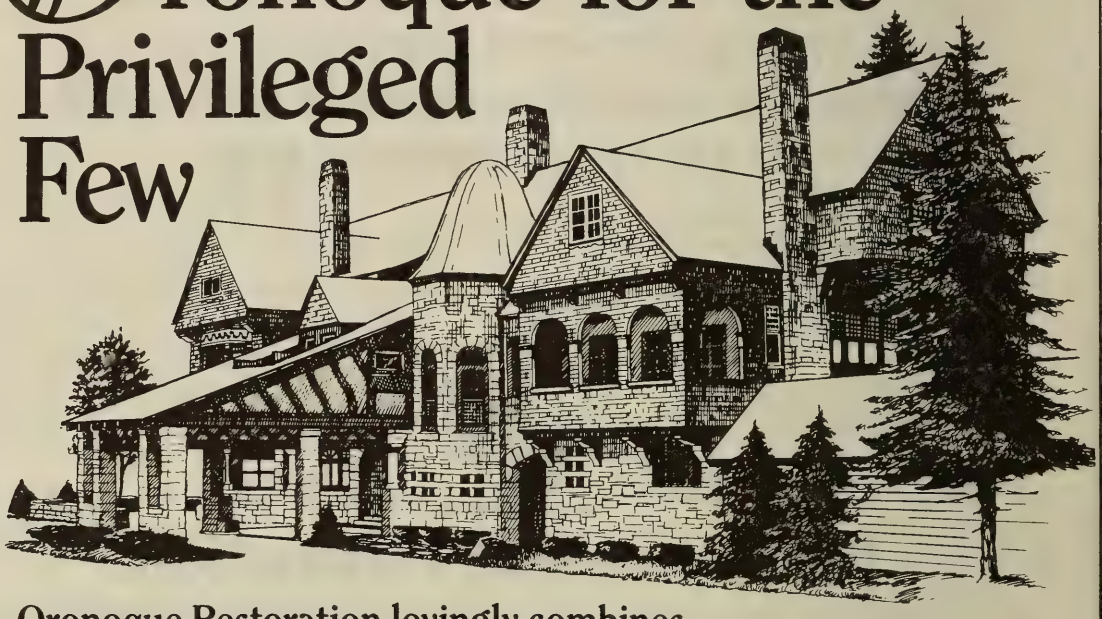
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- Larghetto
- Gavotte. Non troppo allegro
- Finale: Molto vivace

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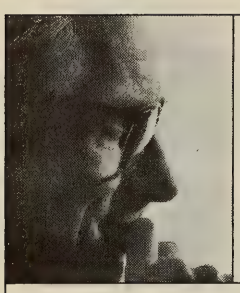
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NOTES

Sergei Prokofiev
Classical Symphony, Opus 25

Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. The Classical *Symphony, Opus 25, was written in 1916-17. The composer himself conducted the first performance in Petrograd on 21 April 1918; he also led the Russian Symphony Orchestra in the American premiere, which took place in New York in December of the same year. The score calls for a "classical" orchestra—two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

This symphony is officially Prokofiev's Symphony No. 1 in D major, but the nickname *"Classical"* has taken hold so thoroughly that it is virtually never identified in the more formal way. Actually, it is not the first symphony Prokofiev ever composed; even before entering the St. Petersburg Conservatory, he had had formal training from Reinhold Glière, a recent graduate in composition, on the advice of Taneyev, to whom the young Prokofiev had taken his earliest compositions when he was eleven years old. Glière had spent the summer of 1902 at the Prokofiev family home in Sontzovka and had led the boy (at his own insistence) through the stages of composing a symphony in G major. He entered the Conservatory two years later, his parents having been persuaded by the director Glazunov that his talent demanded that he be given the opportunity. He made his best marks at the Conservatory as a pianist, but his interest in composing grew ever stronger. During the summer of 1908, Prokofiev and his fellow student Nikolai Miaskovsky undertook the challenge of writing a symphony apiece during their summer vacations; they wrote regularly to each other, sending the themes they were using and criticizing each other's work. At the end of the summer, they approached Glazunov in the hope that he would arrange orchestral readings of the two works. Prokofiev's symphony was in E minor and began with what Glazunov considered a "harsh" dissonance—a C major triad over an F-sharp in the bass; the director of the Conservatory was unable to get the boy, now a budding young composer of seventeen, to change the opening. "The C major with the F-sharp in the bass struck me as pleasantly dramatic and not at all 'harsh.'"

Prokofiev realized that Glazunov was beginning to be irritated with him for the "unseemly" music he was writing, but somehow a reading of the symphony was arranged. It was rather a makeshift affair; the conductor didn't want to look at the score in advance, so he was sightreading the whole thing. The young composer noted that the performance was entirely devoid of any kind of subtlety or even accuracy in the dynamics. But he had at least been able to *hear* his symphony.

> On my way home I asked myself: What was the result, for me, of hearing my symphony played? . . . I realized that the symphony was not really badly orchestrated and I also realized that if it had been rehearsed with close attention and understanding, those places could have been made to sound perfectly all right. But how much more naive it was than Scriabin's *Poem of Ecstasy*! In a word, I returned home dissatisfied and not at all beaming with joy. I would have to write a new symphony.

It took Prokofiev eight years to get around to writing the "new" symphony—the first one whose paternity he would acknowledge publicly. Ironically, having compared his 1908 work with his modern idol Scriabin, Prokofiev chose to write the new symphony after a distinctly older model: Haydn. The germ of the idea for the new symphony had been planted at about the time Prokofiev composed the now forgotten

E minor work, while he was studying conducting with Nikolai Tcherepnin.

> I liked very much going to Tcherepnin's conducting class. Here it gradually became clear that the practice of constantly studying scores and then working with the orchestra in preparing them for performance was not only useful in terms of conducting but a help to me in learning more about orchestration.
>
> As Tcherepnin and I were sitting side by side with the score in front of us at one of those endless lessons, rehearsing the student orchestra, he would say, "Just listen to how marvelous the bassoon sounds right here!" And I gradually developed a taste for the scores of Haydn and Mozart: a taste for the bassoon playing staccato and the flute playing two octaves higher than the bassoon, etc. It was because of this that I conceived or thought up the *Classical Symphony,* although that was five or six years later. Right here I should note that, although I didn't learn all that I should have about orchestration in Rimsky-Korsakov's class, I made up for it in Tcherepnin's class.

The actual impetus to write the *Classical* Symphony came from Prokofiev's desire to compose an entire symphony without the use of a piano, which had been his constant aid in composition from his childhood improvisations to that time. It occurred to him that it might be easier to employ Haydn's style in that undertaking. And another thought intrigued him: if Haydn were alive at the time of his new composition (1916), how would he blend his own musical style with the newer elements of later music? Prokofiev decided to answer the question for him.

He began the symphony in the summer of 1916 with the Gavotte (the third movement) and wrote material for the other movements too. The following summer, near Petrograd, he discarded the original finale entirely and rewrote it, while polishing the rest of the work. "And when it began to hang together, I renamed it the *Classical Symphony.* First because that was simpler. Second, out of mischief . . . and in the secret hope that in the end I would be the winner if the symphony really did prove to be a classic." And so it has proved: no symphonic work of Prokofiev's is performed more frequently or received with greater delight. Its directness and wit, its brevity, and its fusion of Haydnesque clarity with Prokofiev's youthful grotesqueries have won champions for the *Classical* Symphony both in Russia and in the West, when so much of Prokofiev's music is still evaluated according to the political stance of the critic.

The opening *coup d'archet* and arpeggiation of the D major triad take us back immediately to the world of the Viennese classics, as also the size of the orchestra and



the way the various instruments are handled. But Prokofiev's sudden shift to C major only eleven measures into the piece tells us that the classical air is not simple imitation or pastiche, but a reworking of traditional musical gestures with witty modern twists. Still, the opening Allegro is in a straightforward sonata form, with a wonderful developmental climax in which the violins play the secondary theme metrically shifted by one beat. The Larghetto unfolds a simple rondo form, equally clear in its returns to the descending lyrical theme in the violins. The Gavotte is absolutely quintessential Prokofiev in its blend of innocent dance with delightful, unexpected twists of harmony. Prokofiev returned to this dance many years later and expanded it for use in his ballet score for *Romeo and Juliet*. The brilliant rushing finale, Molto vivace, maintains its high spirits without let-up from beginning to end, partly because Prokofiev tried, in writing this movement, to use nothing but major chords. This plan demands some lightning changes of key that would have surprised old Haydn, but they would no doubt have delighted him, too.

—Steven Ledbetter

Maurice Ravel
Piano Concerto in G

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937. He composed the Concerto in G, along with his other piano concerto, the one for the left hand, in 1930 and 1931. The Concerto in G is scored for solo piano and orchestra of piccolo, flute, oboe, English horn, clarinets in E-flat and B-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, cymbals, bass drum, tam-tam, wood block, whip, harp, and strings.

At about the same time that Paul Wittgenstein, a concert pianist who had lost a hand during World War I, asked Ravel if he would write a concerto for him, Ravel's long-time interpreter Marguerite Long asked for a concerto for herself. Thus, although he had written no piano music for a dozen years, he found himself in 1930 writing two concertos more or less simultaneously. The Concerto for the Left Hand turned

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out to be one of his most serious compositions, but the G major Concerto, dedicated to and first performed by Madame Long, falls into the delightful category of high-quality diversion. Ravel's favorite term of praise was *divertissement de luxe*, and he succeeded in producing just such a piece with this concerto. The motoric high jinks of the first movement are set off by the cracking of a whip, though they occasionally yield to lyric contemplation. The second movement is a total contrast, hushed and calm, with a tune widely regarded as one of the best melodies Ravel ever wrote. The effort cost him dearly, and it may have been here that he first realized that his powers of composition were failing; they broke down completely in 1932, when the shock of an automobile collision brought on a nervous breakdown, and he found himself thereafter incapable of sustained work. For this concerto, he found it necessary to write the Adagio assai one or two measures at a time. The final Presto brings back the rushing motor rhythms of the opening, and both movements now and then bear witness that Ravel had traveled in America and had become acquainted with jazz and recent popular music. He also met George Gershwin and told him that he thought highly of his *Rhapsody in Blue;* perhaps it is a reminiscence of that score that can be heard in some of the "blue" passages here and there.

—S.L.

Erik Satie
La Belle excentrique
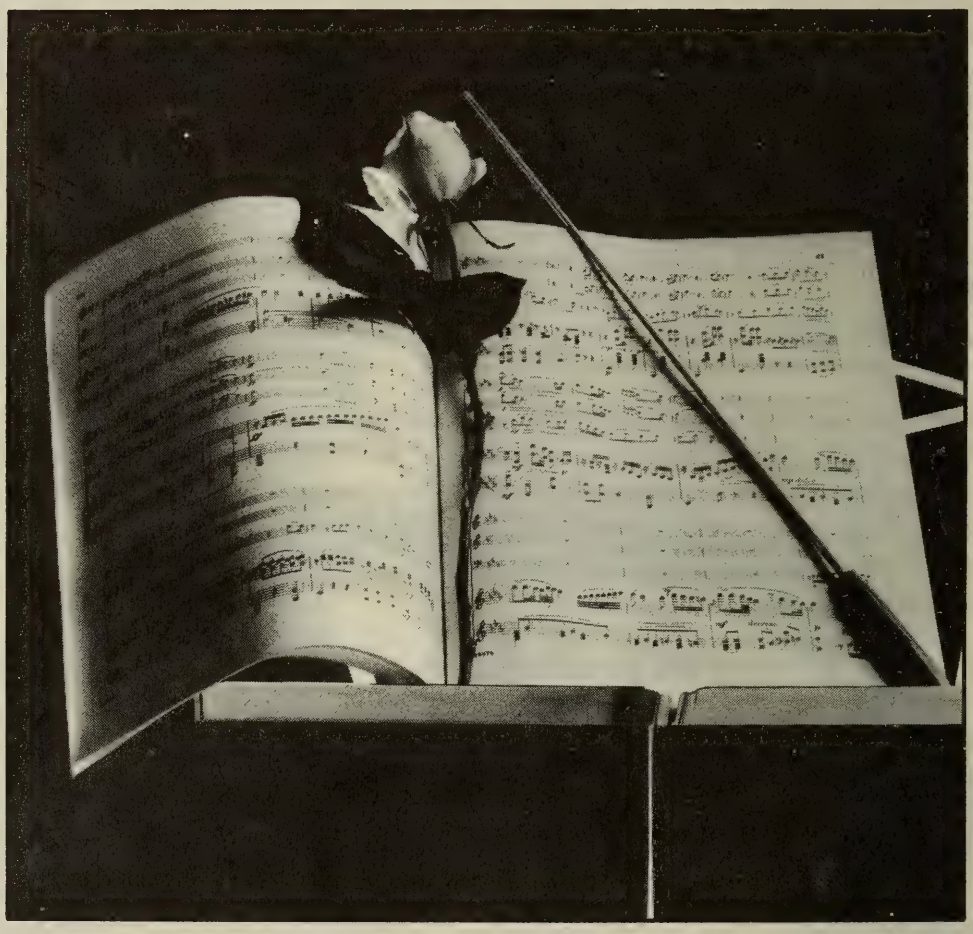
Erik Alfred Leslie Satie was born in Honfleur, France, on 17 May 1866 and died in Paris on 1 July 1925. He composed La Belle excentrique *in 1920, using material from earlier works. It was first performed to accompany a dance by Mlle. Caryathis at the Théâtre des Champs-Elysées. The work exists in a version for two pianos and also in a scoring for theater orchestra consisting of piccolo, oboe, clarinet, bassoon, horn, trumpet, trombone, side drum, bass drum, cymbals, piano, and strings.*

Erik Satie was a composer of miniatures, often light in character and seemingly inconsequential, often with bizarre titles, who surprisingly turned out to be a significant influence on Debussy, Ravel, Poulenc, and even John Cage. His musical gifts were such that he entered the Paris Conservatoire at the age of thirteen, but the records of the institution show him to have been as lazy as he was gifted, and he was expelled after three years for failing to reach the required standard.

Satie absorbed the current musical trends, being particularly influenced in his earlier works by Chabrier, and devouring books on mystical religion, Gregorian chant, and Gothic art. Once he had begun to frequent Montmartre with some of his artistic friends, his shy and reserved personality began to evolve a more outgoing character. He became closely acquainted with Claude Debussy, and for a quarter of a century the two continued a stimulating and difficult friendship, one in which Debussy was happy to assert his superiority and Satie played the court jester to conceal his humiliation. A well-known instance of the way this relationship affected Satie's music occurred when Debussy admonished Satie that he should pay more attention to form in his music. Satie responded by composing *Three Pieces in the Form of a Pear.*

Satie knew his technique was limited, but he wrote miniatures with unusual harmonic ideas (some of which influenced Debussy himself). For a number of years he had to make his living as an entertainment pianist in cafés, a fate that he considered

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"a great lowering," and in writing songs for the music halls (though many of these later turned up, suitably embellished, in some of his larger works). Between 1905 and 1908 he undertook further study in counterpoint, fugue, and orchestration with d'Indy and Roussel at the Schola Cantorum, though this did not prove to have any strong effect on his musical style or the facility of his output.

Satie actually began to become known outside of his personal circle when Ravel played some of his pieces at a concert of the Société Musicale Indépendante in 1911, and he suddenly became a "prophetic" composer, a forerunner of new musical trends. After World War I, Satie was discovered by Jean Cocteau, who had heard the *Three Pieces* in 1915 and promoted performances of his music in public concerts and society soirées. A group of young French composers gathered around him, not so influenced by his music *per se*, but eager to break away from the heavy, stifling seriousness of the post-Romantic music then being promulgated by such established composers as d'Indy in France or Richard Strauss in Germany. These composers—who included Poulenc and Milhaud, and who were later somewhat arbitrarily designated as "The Six"—were delighted to introduce elements of popular music into their scores, a tendency in which Satie preceded them.

La Belle excentrique illustrates this aspect of Satie's style well. It was composed for a dancer, but the musical content is almost all of the café-concert variety, the sort of music that Satie himself must have played endlessly during his Montmartre years. Now, of course, the intentional vulgarities of the music take on a satirical and ironic tone, parodying the clichés of popular styles. At least part of the score was adapted from a work written as early as 1902 called "California legend," but put in its present form for a certain Mlle. Caryathis to dance to. The immediacy and charm of the music obviates any need for explanation, but it is worth noting that Satie's gift for titles remained intact. The four movements are, respectively, a "Grand Ritournelle," "Franco-Lunary March," Waltz of the "Mysterious Kiss on the Eyes," and "Grand-Worldly Cancan."

—Steven Ledbetter

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Pyotr Ilyich Tchaikovsky
Serenade in C for Strings, Opus 48

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. The Serenade for strings was composed between 21 September and 4 November 1880 and received its first performance in St. Petersburg on 30 October 1881. The composer noted on the score that he preferred to have as large an ensemble of orchestral strings as possible for the performance of the work.

Tchaikovsky spent most of the year 1880 in the country, part of the time installed at Simaki, a small house on one of the estates of his patroness, Nadezhda von Meck, where, as always, he carefully avoided personal contact with the woman whom he addressed as "Dearest Friend" in a long and intensely personal series of letters covering the years of her support. He was supposed to write a piece of music for the twenty-fifth anniversary of Tsar Alexander II's accession to the throne, inasmuch as the government hoped to generate a little enthusiasm for the ruler, who had recently been the object of some assassination attempts. The original plan was to have a series of staged tableaux accompanied by music, each scene to be set by a different composer, chosen by lot. Tchaikovsky, to his chagrin, drew as his subject "Montenegrin villagers receiving news of Russia's declaration of war on Turkey."

It is not surprising that he felt unable to do anything with such a topic, and his creative inertia was expressed in a variety of activities to help him avoid composing: revising earlier works, proofreading scores, making fair copies of recently composed songs, and renewing his study of English in hopes of eventually being able to read his favorite English authors, Dickens, Thackeray, and Shakespeare. Finally, while living at Kamenka, the home of his sister and her family (and long one of Tchaikovsky's favorite retreats), he began work on a composition for the Silver Jubilee Exposition, an overture dealing with Napoleon's invasion of Russia in 1812. At the same time, and purely for his own satisfaction, he wrote a Serenade for string orchestra, a late nineteenth-century equivalent of the Classical divertimento. The Serenade was completed on 4 November and the *1812* Overture followed it two weeks later. Tchaikovsky summed up his own feelings about the autumn's harvest of music in a blunt comparison:

> The Overture will be very loud, noisy, but I wrote it without any warm feelings of love and so it will probably be of no artistic worth. But the serenade, on the contrary, I wrote from inner compulsion. This is a piece from the heart and so, I venture to say, it does not lack artistic worth.

Both works have long been among the popular favorites of Tchaikovsky's output—the *1812* Overture with all its glorious bombast, and the Serenade for Strings with its freshness and charm, its brilliant string writing, its graceful waltz of a character that Tchaikovsky made entirely his own, its richly expressive elegy, and its lively finale based on one of those Russian folk tunes that reiterates over and over a simple melodic gesture, allowing the composer to deploy his substantial skills as an arranger to ring the changes on the obstinate little fragment of tune as it gets ever livelier.

—S.L.

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Christoph Eschenbach



Christoph Eschenbach, long regarded as one of the world's leading pianists, has in the last decade come to prominence as a conductor. Currently principal conductor of the Tonhalle Orchestra of Zurich, he made his first appearance as a conductor in 1972, and in 1975 he made his American podium debut with the San Francisco Symphony. Since that time he has conducted the orchestras of Boston, Cleveland, Chicago, Pittsburgh, New York, Los Angeles, Houston, Minnesota, and Cincinnati. He has appeared as conductor at the Tanglewood, Blossom, Hollywood Bowl, Ravinia, and New York's "Mostly Mozart" festivals, and he has been principal guest conductor of the London Philharmonic. He has also appeared regularly with the Vienna Symphony, English Chamber Orchestra, Philharmonia, London Symphony, Amsterdam Philharmonic, Stockholm Philharmonic, Israel Philharmonic, Bayerischer Rundfunk, Bamberg Symphony, Radio Symphony of Berlin, and Munich Philharmonic. Mr. Eschenbach made his operatic conducting debut with *La traviata* at the Hessian State Theatre in Darmstadt in 1978. In April 1984 he made his Covent Garden debut conducting *Così fan tutte*, and he has been invited to conduct a new Stuttgart Opera production of *Alceste* starring Jessye Norman.

Born in Breslau, Germany, Mr. Eschenbach began piano lessons with his mother and continued in Hamburg with Eliza Hansen. He won several prizes in his teens, including the Steinway Young Pianist Competition and the International Competition in Munich, and continued his studies at the Cologne Conservatory. He began his active career with extensive tours in 1963 and in 1965 took first prize in the Concours Clara Haskil in Lucerne. Mr. Eschenbach's first performance with an American orchestra was as a soloist during the Cleveland Orchestra's European Festival Tour of 1967. He made his Canadian debut in Montreal in October 1967 and his United States debut with George Szell and the Cleveland Orchestra in 1969, the same year that he first appeared with the Boston Symphony Orchestra under Erich Leinsdorf. He has since appeared with all the major orchestras of this country and has been widely heard in recital, frequently with duo-pianist partner Justus Frantz. He has continued to appear throughout Europe, and he has also toured Japan, South America, and Israel. Mr. Eschenbach's extensive discography on the Deutsche Grammophon label includes collaborations with Herbert von Karajan, Hans Werner Henze, Seiji Ozawa, Dietrich Fischer-Dieskau, and Justus

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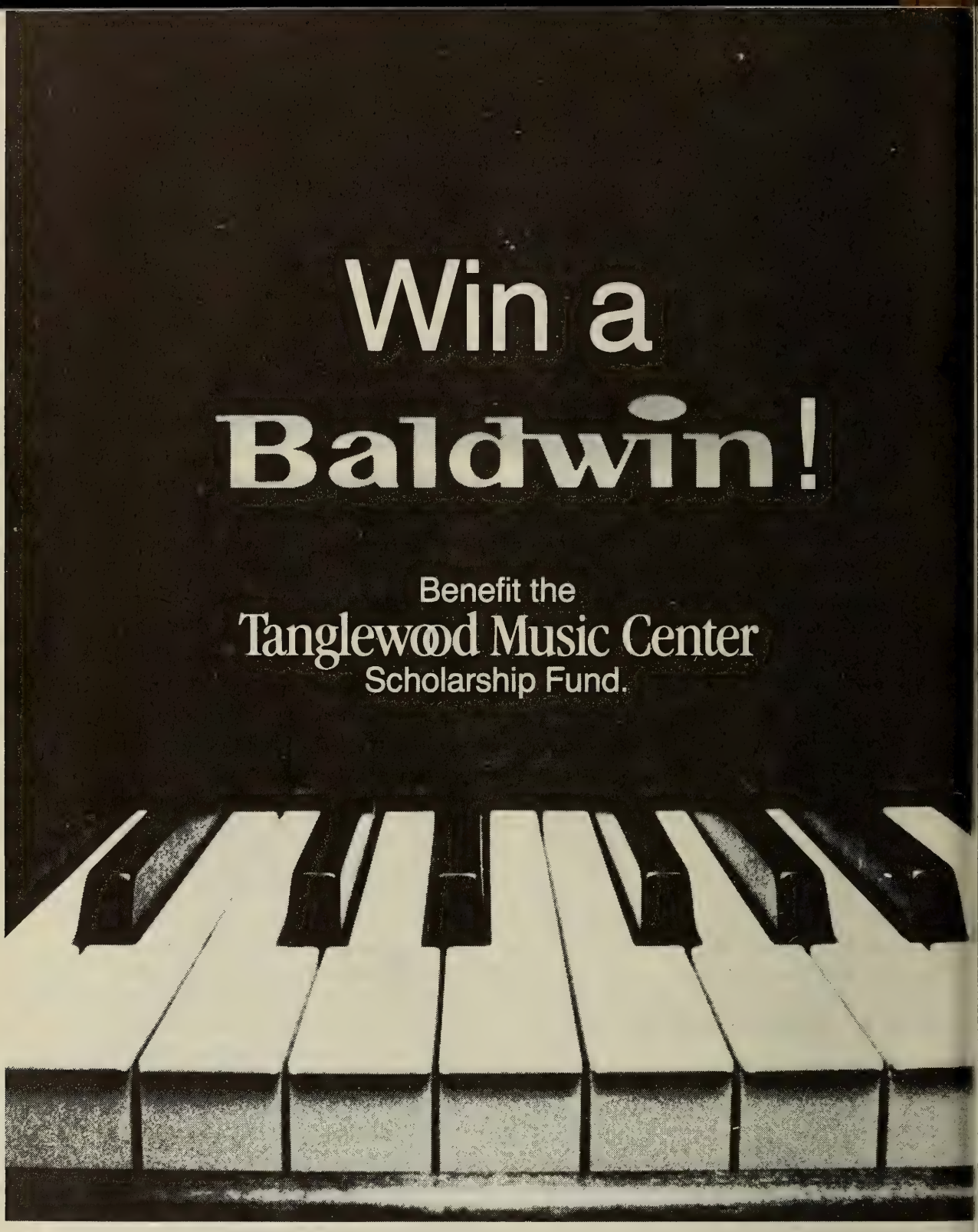
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Tzimon Barto



Twenty-three-year-old pianist Tzimon Barto studied at the Juilliard School with Adele Marcus and is the first musician to have graduated from Juilliard with triple honors, in piano, conducting, and accompanying. A Boston University Tanglewood Institute student in 1980 and 1981, Mr. Barto was recognized there in 1980 as "most outstanding student conductor"; in 1984 he received the Lila Acheson Wallace Endowment for his conducting activities with the American Opera Center in New York. Mr. Barto's European debut as both pianist and conductor was at the Spoleto Festival in 1985. His recent orchestral appearances as pianist have included the Bamberg Symphony under Christoph Eschenbach and the Orchestre National de France with Rudolf Barshai conducting. In these concerts, Mr. Barto's debut performances of the Brahms B-flat piano concerto were particularly acclaimed in Frankfurt and Paris. Next season, Mr. Barto will be heard in every major musical capital of Europe in recital and with orchestra, in Hamburg in the Prokofiev Piano Concerto No. 3, Stuttgart, Zurich, and Munich, where he was re-engaged by the Philharmonic after his debut last season. He will also make his London debut with the London Philharmonic in January 1987 in the Brahms B-flat concerto. Last month, Tzimon Barto conducted the Italian premiere of Menotti's opera *The Saint of Bleecker Street* in Spoleto at the invitation of the composer; the performances were in celebration of Menotti's seventy-fifth birthday. Mr. Barto's first recording, for EMI/Angel, is planned for release in the near future. He makes his first appearance with the Boston Symphony Orchestra this weekend.



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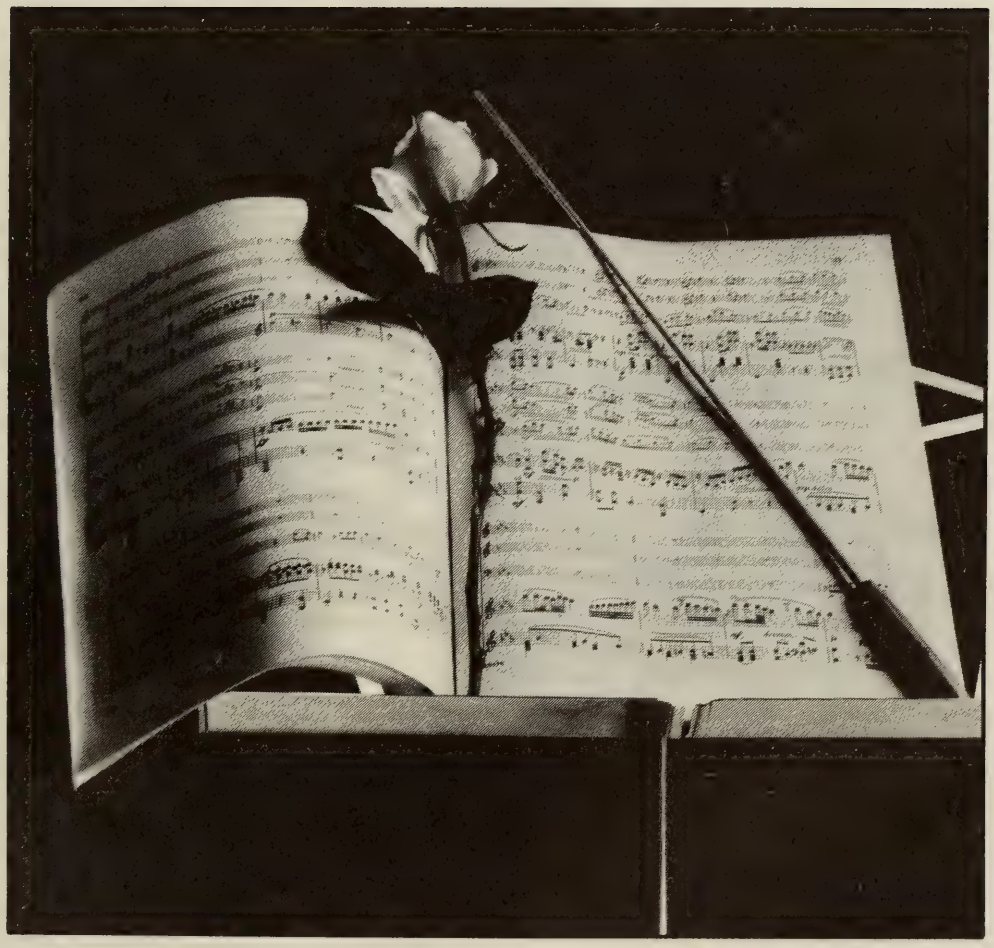
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Ludwig van Beethoven
Overture to the ballet *The Creatures of Prometheus*, Opus 43

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He composed his music for the ballet Die Geschöpfe des Prometheus *(*The Creatures of Prometheus*) in 1800 and early 1801; the ballet had its first performance on 28 March 1801 at the Burgtheater in Vienna, to such success that it was repeated more than twenty times. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Except for a youthful attempt ten years earlier in Bonn, Beethoven's music for *The Creatures of Prometheus* was the first theatrical score he composed. It is not entirely clear why the Milanese dancer and ballet designer Salvatore Vigano asked Beethoven to provide the music for his new ballet, which was planned as a tribute to Maria Theresa, second wife to the Emperor Franz of Austria. But the fact that Beethoven's instantly popular Septet in E-flat, Opus 20—introduced at a concert Beethoven gave for his own benefit at the Vienna Burgtheater on 2 April 1800—was dedicated to the Empress may provide the connection. By this time the thirty-year-old Beethoven had made himself a name as a composer of piano and chamber music, but his only significant orchestral scores were the First Symphony and two piano concertos; the symphony and one of the concertos (we don't know which) were introduced to the Viennese public on the same concert as the Septet. The chance to compose for the theater marked a singular opportunity for the young composer, and he gave the commission a high priority, providing an overture, an introduction, and sixteen musical numbers.

Although the ballet's popularity was such that it was performed sixteen times in 1801 and thirteen times the following season, all that has come down to us besides Beethoven's music is a description of the story line, as given in a biography of Vigano by Carlo Ritorni and also in Thayer's classic biography of the composer:

> The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the



people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator.

Beethoven's overture is comparatively lightweight, given the nature of the subject matter and especially judging by the standards of his later, more frequently played overtures to *Coriolan* and *Egmont*. But the opening measures, with their swift strokes beginning as it were *in medias res* harmonically and so immediately commanding the attention, are a perfect foil to the woodwind melody which follows. Those opening chords may also be heard to anticipate the chordal—though not harmonic—framework for the perpetual-motion Allegro theme to follow, and that initial woodwind melody likewise prepares the second theme of the Allegro. All in all, the five-minute overture makes a perfect curtain-raiser for an evening's entertainment, even providing a touch of drama when the main theme's return is clouded by C minor before reverting to the predominant major-mode brightness of the whole.

—Marc Mandel

Jean Sibelius
Violin Concerto in D minor, Opus 47

Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on 8 December 1865 and died at Järvenpää, at his country home near Helsingfors (Helsinki), on 20 September 1957. He began work on his violin concerto in 1902, completed it in short score—that is, with the orchestration worked out but not written down in detail—in the fall of 1903, and finished the full score about New Year 1904. The first performance was given in Helsingfors on 8 February 1904 with Viktor Nováček as soloist and with the composer conducting. Sibelius then withdrew the work for revision, and in its new and present form it had its premiere in Berlin on 19 October 1905 with Karl Halir as soloist and with Richard Strauss on the podium. The orchestra consists of flutes, oboes, clarinets, and bassoons, all in pairs; four horns, two trumpets, three trombones, timpani, and strings.

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the nineties, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!"), let word get about that the work would be

dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček—not to be confused with the better known Ottokar Nováček, composer of a popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—"All my twenty-five years' stage experience, my artistry and insight will be placed to serve this work . . . I shall play the concerto in Helsingfors in such a way that the city will be at your feet"—only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then, "the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on 9 January 1891 auditioned for the Vienna Philharmonic. "When he got back to his

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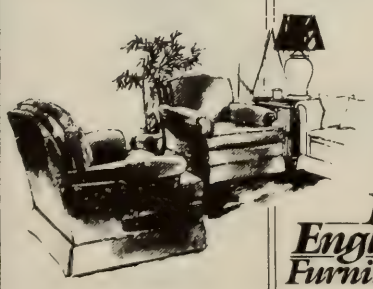
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room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody which introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long *tutti* that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breath of the symphonist is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most mov-

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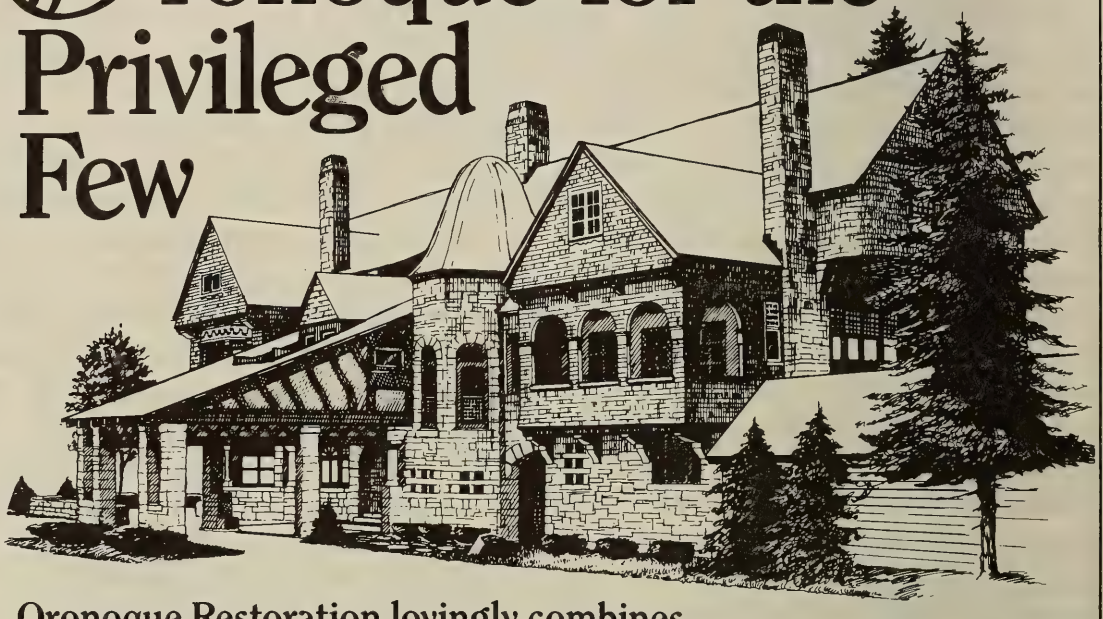
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ing pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B-flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all pianissimo, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds a drama that evokes the Dvořák D minor symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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Pyotr Ilyich Tchaikovsky
Symphony No. 5 in E minor, Opus 64

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He composed the Fifth Symphony between May and 26 August 1888, himself conducting the premiere in St. Petersburg on 17 November that year. Theodore Thomas introduced it to America at a concert in New York on 5 March 1889. The symphony is scored for three flutes (third doubling piccolo), two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and bass tuba, timpani, and strings.

Even the Tchaikovsky Fifth was once new music, and controversial new music at that. The first extended commentary on it was written by William Foster Apthorp, who by day was on the Boston Symphony's payroll as its program annotator and who at night reviewed its concerts for the *Boston Evening Transcript*. As a critic, Apthorp was famous for his hatred of new music, whether it came from Russia, France, or Germany, and Baker's Biographical Dictionary of Musicians notes that "his intemperate attacks on Tchaikovsky elicited protests from his readers." As the Boston Symphony's wordsmith, Apthorp had rather to pull in his horns. The Fifth Symphony came to Boston with the great Arthur Nikisch on the podium in October 1892. It was not four years since the premiere, and the composer was still alive, with *The Nutcracker* yet to be produced and the *Pathétique* still to be written.

Introducing the Fifth, Apthorp wrote that

> Tchaikovsky is one of the leading composers, some think *the* leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticized for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied.
>
> The E minor symphony . . . is an excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first Allegro movement is not repeated (a license which several contemporary composers tend

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more and more to adopt), and that the traditional scherzo is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular minuet or scherzo that this can hardly be called a license on Tchaikovsky's part. Hitherto, however, only Hector Berlioz (in his *Fantastic* Symphony) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tchaikovsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work. The theme of the first Allegro, as well as the manner in which it is accompanied at its first presentation, is eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tchaikovsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The finale is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed by an Allegro vivace, full of *quasi*-Cossack energy and fury—a movement thoroughly characteristic of the composer. The whole symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers today, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultra-modern.

Wearing his *Evening Transcript* hat, Apthorp was not as cautious:

It is less untamed in spirit than the composer's B-flat minor Concerto, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall . . . In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons

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struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!

Tchaikovsky's own feelings about the Fifth blow hot and cold: "I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet *played out* as a composer . . . the beginning was difficult; now, however, inspiration seems to have come" . . . "I have to squeeze it from my dulled brain" . . . "It seems to me that I have not blundered, that it has turned out well" . . . "I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this. It was very clear to me that the ovations I received were directed at my previous work, but the symphony itself was incapable of attracting them or at least pleasing them. The realization of all this causes me an acute and agonizing sense of dissatisfaction with myself. Have I already, as they say, written myself out, and am I now able only to repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony . . . What a difference, how much superior and better it is! Yes, that is very, very sad!" . . . "The Fifth Symphony was magnificently played [in Hamburg, March 1889], and I like it far better now, after having held a bad opinion of it for some time . . . "

Since the Fourth, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas (*The Maid of Orleans*, *Mazeppa*, and *The Sorceress*), in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana*, the *Italian Capriccio*, the Serenade for Strings, the *1812* Overture, the Vespers Service, the A minor trio, the *Manfred* Symphony, and some of his most appealing songs, including *"Don Juan's Serenade"* and *"Amid the Noise of the Ball."*

The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook

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page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (I) Murmurs, doubts, plaints, reproaches against xxx. (II) Shall I throw myself in the embraces of faith???"

xxx is less likely to be a particular person than what he usually refers to in his diary as *Z* or *THAT*—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an energy-less ghost that faintly reproaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody (Apthorp's "peculiar [Russian] character" must refer to the way the tunes droop, which is not Boston-in-the-1890s at all), his skill as well as his delight in "strong effects," the fire and the sentiment, these need neither introduction nor advocacy. A word, though, about the orchestra. Rimsky-Korsakov, discussing his own *Sheherazade*, congratulates himself on the brilliance he has been able to achieve with an orchestra no larger than that normally used by Glinka. Tchaikovsky, too, produces remarkable effect with remarkable economy. Three flutes (one doubling piccolo), two each of the other woodwinds, four horns, two trumpets, three trombones and tuba, kettledrums, and strings—that is not an extravagant orchestra, but the brilliance and vividness of its fortissimo is extraordinary. But what delight there is, above all, in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of second violins), the beautifully placed octaves of clarinet and bassoon when the Allegro begins its melancholy and graceful song, the growls into which that movement subsides (with the kettledrum roll as the top note of the chord of cellos, basses, and bassoons), the low strings again in the measures before the famous and glorious horn tune, the sonority of those great, swinging pizzicato chords that break the silence after the catastrophe, those faintly buzzing notes for stopped horns in the waltz, the enchantingly inventive filigree all through the middle part of the movement, those propulsive chuggings of cellos, basses, drums, and bassoons in the finale, the tough brilliance of the woodwind lines and the firmness of their basses . . .

Tchaikovsky had not of course written himself out: as soon as he returned from his journey to Prague (where the experience of conducting the Fifth produced the most depressed of all his reports on that work—"there is something repulsive about it . . ."), he began work on *The Sleeping Beauty*, and within another year his finest operatic score, *The Queen of Spades*, was on its way.

—M.S.



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Named the seventh music director of the Buffalo Philharmonic Orchestra with the start of the orchestra's 1985-86 golden anniversary season, Semyon Bychkov maintains an extensive guest conducting and touring schedule throughout the world. Born in Leningrad in 1952, Mr. Bychkov began studying music at the age of five. At age seven he entered the Glinka Choir School, graduating with honors in 1970. The youngest student ever to enter the Leningrad Conservatory, he studied there with Ilya Musin and was conductor of the Conservatory's Symphony and Opera Orchestra. In 1973 he won first prize in the Rachmaninoff Conducting Competition, and in 1974 he was the first student ever to be invited to conduct the Leningrad Philharmonic. Since immigrating to the United States in 1975, Mr. Bychkov has graduated from New York's Mannes College of Music; was a prizewinner in the Gino Marinuzzi International Conducting Competition in Italy; conducted the New York premiere of Tchaikovsky's *Iolanta;* was music director of the Mannes College Orchestra; served as music director of the Grand Rapids Symphony and principal guest conductor of the Buffalo Philharmonic. His relationship with the Buffalo Philharmonic dates from 1978. He has twice conducted at the Spoleto Festival; for three consecutive years he conducted opera programs at Artpark; and in 1977 he made his American television debut conducting the CBS Chamber Orchestra in the premiere of Alexander Lockshin's Symphony No. 5, *Shakespeare's Sonnets.* In 1983, Mr. Bychkov and his wife became United States citizens. The following year, he enjoyed tremendous success on the international music scene. Filling in on short notice for Bernard Haitink in Feburary, he received widespread acclaim for conducting the Amsterdam Concertgebouw. As a result, he made his New York Philharmonic debut one month later, stepping in for an ailing Rafael Kubelik to lead Rachmaninoff's Second Symphony. In December of the same year, he replaced Witold Rowicki as conductor of the Bamberg Symphony in a tour of Belgium and West Germany consisting of fourteen concerts in seventeen days. In January 1985, he received a twenty-minute standing ovation when, with two days notice, he made his debut conducting the Berlin Philharmonic. He was immediately re-engaged for future performances and repeated his success with the ensemble one month later. Mr. Bychkov's other conducting experience includes the symphony orchestras of Indianapolis, Minneapolis, Syracuse, Cincinnati, and Seattle, the Royal Philharmonic of London, Lyon Opera Orchestra, and Bournemouth Symphony Orchestra. In addition to his schedule with the Buffalo Philharmonic, his 1985-86 season included appearances with the Berlin Philharmonic, the Paris Nouvelle Orchestre Philharmonique de Radio France, the Lyon Opera Orchestra, the Lausanne Chamber Orchestra, the Munich Philharmonic, the Liverpool Royal Philharmonic, the NDR Orchestra in Hamburg, and l'Orchestre de Paris. This afternoon's concert marks his debut conducting the Boston Symphony Orchestra.

Cho-Liang Lin



At twenty-six, Cho-Liang Lin possesses a technical command of his instrument and a depth of musicality which single him out as a remarkable artist. Mr. Lin has been engaged and re-engaged by nearly eighty orchestras in this country and abroad, including the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Boston Symphony, Mostly Mozart Festival Orchestra, Cleveland Orchestra, London Symphony, Rotterdam Symphony, English Chamber Orchestra, Vienna Chamber Orchestra, Montreal Symphony, Israel Philharmonic, and the Academy of St. Martin-in-the-Fields. The only Taiwanese violinist to have been invited to perform in China, he frequently tours the Far East and Australia. In addition to his performances at Tanglewood, Mr. Lin's 1986 summer schedule includes appearances with the Mostly Mozart Festival Orchestra at Lincoln Center and Kennedy Center, with the Chicago Symphony at Ravinia, and with the Aspen Festival Chamber Orchestra. Highlights of his 1986-87 season include four performances of the Tchaikovsky Violin Concerto with the New York Philharmonic and Andrew Davis, and return engagements with the symphony orchestras of Los Angeles, Cincinnati, Pittsburgh, and Montreal. In Europe,

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he will make his debuts with the Stockholm Symphony and the Concertgebouw Orchestra, as well as returning to the English Chamber Orchestra, Frankfurt Opera Orchestra, and the Philharmonia. He will tour Spain with the Bournemouth Symphony, appear in Tokyo at the Suntori Festival with Isaac Stern and Yo-Yo Ma, and tour England with the Northern Sinfonia under Richard Hickox. Mr. Lin will be heard in recital at St. John's at Smith Square in a live BBC broadcast, and he will record Mozart violin concertos with the English Chamber Orchestra under Raymond Leppard. His 1985-86 season included a tour with the Israel Philharmonic under Klaus Tennstedt, and appearances and recordings with the English Chamber Orchestra and Raymond Leppard. Under his exclusive CBS Masterworks contract, Mr. Lin has recorded the Bruch Violin Concerto and *Scottish Fantasy* with the Chicago Symphony under Leonard Slatkin. His recording of the Mendelssohn Violin Concerto and the Saint-Saëns Third Violin Concerto with the Philharmonia Orchestra under Michael Tilson Thomas was named best recording of the year by *Stereo Review* and was singled out by Britain's *Gramophone* Magazine.

Born in Taiwan, Cho-Liang Lin began violin studies at the age of five and gave his first public performance when he was seven. At twelve he went to Australia to study at the Sydney Conservatorium, and at fifteen he entered the Juilliard School to study with Dorothy DeLay, graduating in 1981. In 1977, Mr. Lin won first prize in the Queen Sofia International Violin Competition in Madrid, was chosen as soloist for President Carter's Inauguration Day concerts, and was invited by Isaac Stern to participate in a Carnegie Hall concert in celebration of the violinist's sixtieth birthday. He made his debut with the Boston Symphony Orchestra performing the Stravinsky Violin Concerto under the direction of Andrew Davis in March 1985 at Symphony Hall, rejoining the orchestra again for the Stravinsky Violin Concerto last summer under Michael Tilson Thomas's direction at Tanglewood.

NEW GIFT CATALOGUE

COMING IN THE FALL OF 1986



Tanglewood Treasures

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Our beautiful new full-color catalogue of memorabilia from the famous Glass House shop will feature Tanglewood and BSO sportswear, elegant gifts, musical items, recordings, and artwork.

Exciting new gift items include the first in the Tanglewood Music Series of collector plates by Bovano of Cheshire. The series, exclusively crafted for Tanglewood, will feature a different musical instrument motif each year.

For the serious collector, artist Leonard Weber has captured the spirit of Tanglewood in a limited edition print, the "Tanglewood Townscape." In addition, two of the most requested Tanglewood posters (The Violin by William Ward Beecher and the Tanglewood Tree by Lois Novacek) have been reproduced and will be available *only* through the **Tanglewood Treasures** catalogue.

Best of all, Friends of Tanglewood and Friends of the BSO are entitled to a 10% discount on all merchandise ordered through the catalogue!

If you would like to keep the memory of Tanglewood with you all year long, please send $1.00 along with the following coupon. We will forward your premiere copy of **Tanglewood Treasures** after it is printed in October 1986.

— —

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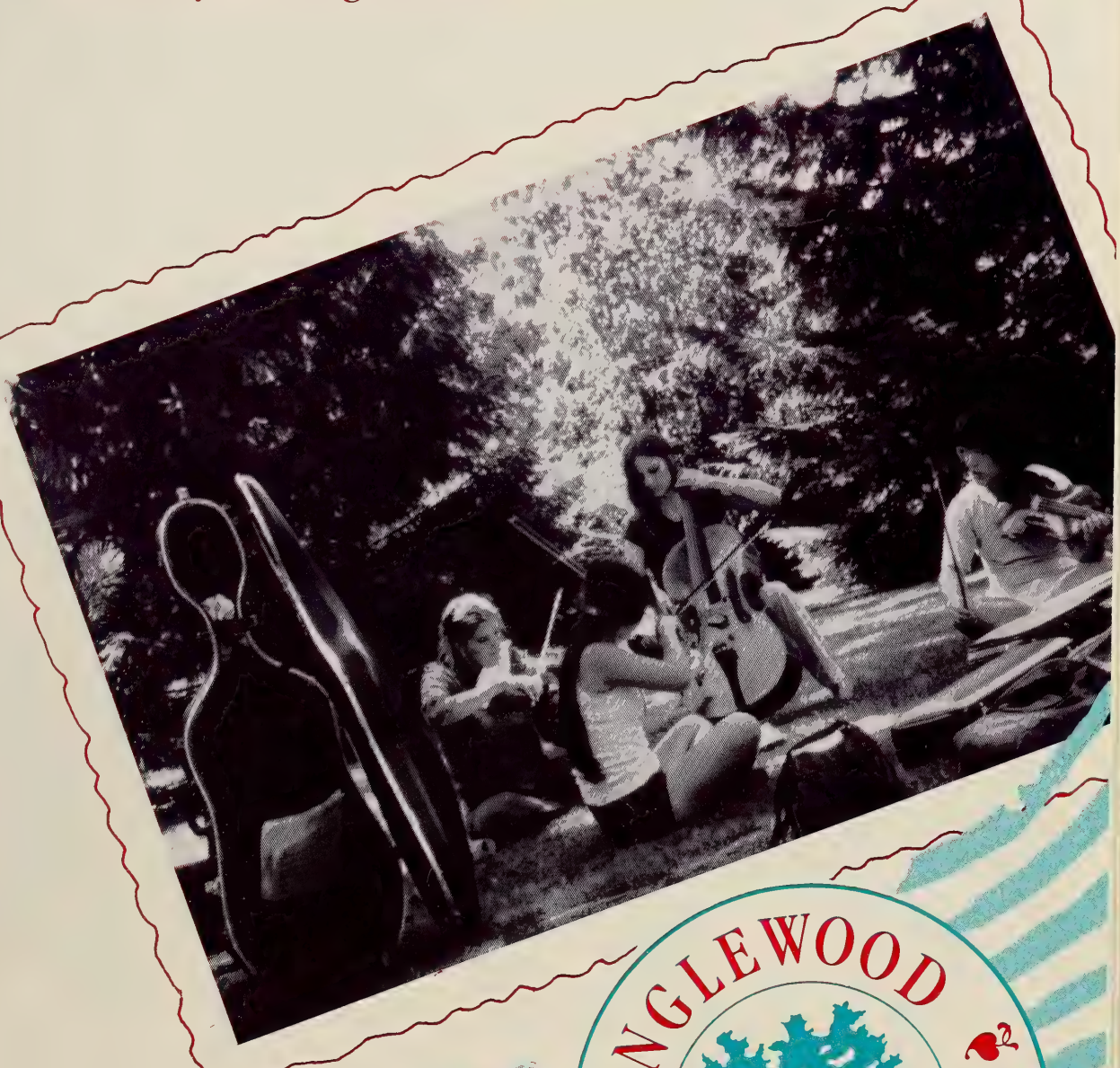
TANGLEWOOD TREASURES
From The Glass House
P.O. Box 1794
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Tanglewood Treasures

FROM THE GLASS HOUSE

Tuesday, 26 August 1986



TANGLEWOOD ON PARADE

For the benefit of the Tanglewood Music Center

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Enter the Raffle of a Baldwin Baby Grand Piano* Played This Summer at Tanglewood ($15,000 value).

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Tickets available at the Friends Office. Or visit the Raffle Booth located on the grounds near The Glass House and Tanglewood Music Store; open from 6 pm through intermission of each BSO concert.

Drawing Today!
Tanglewood-on-Parade
Tuesday, August 26,1986
Winner will be notified.

*a smaller piano (spinet or console) available, if preferred. Delivery included, continental U.S. Employees of the BSO and their families not eligible.

Tanglewood on Parade

Tuesday, 26 August 1986

For the Benefit of the Tanglewood Music Center



2:00	Gates Open
2:10	Brass fanfare at Main Gate Drive: Ronald Barron (Rear of Shed in case of rain)
2:30	Boston University Tanglewood Institute Young Artists Orchestra (Shed)
2:45	Tanglewood Music Center Fellowship Vocal Concert (Chamber Music Hall)
3:30	Tanglewood Music Center Fellowship Chamber Music (Theatre-Concert Hall)
4:00	Boston University Tanglewood Institute Chamber Music Concert (Chamber Music Hall)
5:00	Boston University Tanglewood Institute Young Artists Chorus (Shed)
5:30	Alpine Horn Demonstration (Lawn near Chamber Music Hall)
5:45	Balloon Ascension (Lawn near Box Lot, weather permitting)
6:00	Tanglewood Music Center Fellowship Wind Music (Main House Porch; Shed if rain)
7:00	Berkshire Highlanders (Lion Gate; rear of Shed if rain)
8:00	Eastover Train (Main Gate)
8:15	Fanfare at rear of Shed: Roger Voisin
8:40	Fanfare from Shed stage: Charles Daval
8:50	Raffle Drawing (Shed Stage)
9:00	Gala Concert (Shed)

Hot air balloon courtesy Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy BSO horn player Daniel Katzen
Artillery, cannon, and train supplied by Eastover, Inc.
Scottish folk music courtesy the Berkshire Highlanders
Fireworks over the Stockbridge Bowl following the Gala Concert

A Message from Seiji Ozawa

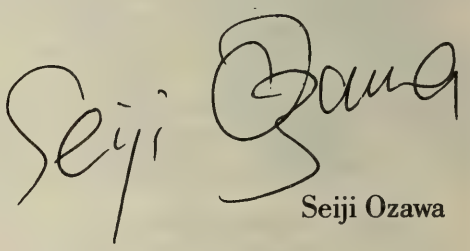
Tanglewood-on-Parade is a festive day with a serious and important purpose, to provide funds to help support the Tanglewood Music Center. In fulfillment of Serge Koussevitzky's dream, young musicians come to this beautiful setting to study with members of the Boston Symphony Orchestra, and on this day the two orchestras traditionally make music together.

The Tanglewood Music Center is the only institution of its kind administered and financed by a major symphony orchestra. The 150 Fellows who come here from thirty states and fifteen foreign countries pay no tuition and are offered free room and board. This freedom from financial concerns for the summer gives these gifted young musicians an opportunity to focus all of their attention on a very intense level of music-making. It is a fantastic experience, one which will influence most of the Fellows for the rest of their lives.

The summer I spent here as a Fellow in 1960 was one of the most challenging and stimulating periods of my musical life. Can you imagine what it is like for a young musician to be inspired by the Boston Symphony Orchestra, the preeminent guest conductors and soloists performing at Tanglewood, and the magnificent surroundings of the Berkshires?

Because the Tanglewood Music Center is very costly to operate, we are now involved in a $12 million campaign with the goal to make the Tanglewood Music Center self-supporting and to provide a new Theatre-Concert Hall, the site of the student performances.

Your attendance at this benefit concert supports the Music Center. We invite all of you who share our love for great music to participate in the Tanglewood Music Center's 50th Anniversary Campaign. In 1990 we hope to celebrate the successful completion of the campaign and look forward to an even more glorious future.



Seiji Ozawa



The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment (as the Berkshire Music Center) under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its second year under Artistic Director Leon Fleisher, the Tanglewood Music Center looks forward to celebrating its first half-century of musical excellence in 1990.

The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC staff and visitors



Serge Koussevitzky

who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with ten separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



Seiji Ozawa conducts the 1985 Tanglewood Music Center Orchestra

Gala Concert



TANGLEWOOD ON PARADE

Tuesday, 26 August at 9

For the Benefit of the Tanglewood Music Center

BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
YOUNG ARTISTS ORCHESTRA

SEIJI OZAWA,
JOHN WILLIAMS, and
LEON FLEISHER conducting

BORODIN	"Polovtsian Dances," from the opera *Prince Igor* TANGLEWOOD MUSIC CENTER ORCHESTRA and BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTISTS ORCHESTRA, LEON FLEISHER, conductor
RAVEL	*Daphnis and Chloé*, Suite No. 2 BOSTON SYMPHONY ORCHESTRA, SEIJI OZAWA, conductor

INTERMISSION

WILLIAMS	"Adventures on Earth," from *E.T.* "Yoda's Theme," from *The Empire Strikes Back* Main Title from *Star Wars* TANGLEWOOD MUSIC CENTER ORCHESTRA, JOHN WILLIAMS, conductor
TCHAIKOVSKY	Ceremonial Overture, *1812* BOSTON SYMPHONY ORCHESTRA and TANGLEWOOD MUSIC CENTER ORCHESTRA, JOHN WILLIAMS, conductor

Baldwin piano

The Tanglewood Music Center is funded in part by a generous grant from the National Endowment for the Arts in Washington, D.C.

Notes

Surely **Alexander Borodin** (1833-77) composed the best music ever written by a practicing chemist. He received a doctorate for his dissertation *On the Analogy of Arsenical with Phosphoric Acid*, while at the same time practicing his cello and writing some of his first chamber works. At the age of thirty-one, he became a full professor of chemistry at the Medico-Surgical Academy in St. Petersburg. His professional life was spent there investigating the products of the condensation of the aldehydes of valerian, enantol, and vinegar. But he led a second life as well, one that was enthusiastically supported by a group of Russian nationalist musicians including Balakirev and Mussorgsky. Partly with their encouragement and support he began writing music in the larger forms, producing ultimately three symphonies, two string quartets and other chamber music, piano pieces, songs, and several stage works.

Prince Igor was intended to be his masterpiece; though he spent eighteen years of part-time work on the score, it was not quite finished when he died, and only through the contributions of Rimsky-Korsakov and Glazunov was it finally brought to performance. The opera has had a mixed success over the years, largely because Borodin insisted on writing his own libretto and started the composing before even clarifying some of the lines of the plot. The result is a colorful opera that now seems somewhat disjointed and that is heard outside of Russia only in occasional revivals. When it *is* heard, however, the extended ballet sequence known as the "Polovtsian Dances" never fails to steal the show. This was designed as a series of entertainments for Prince Igor to pass the time while he is held captive in the camp of the great Khan. The dances are performed, in the opera house, with choruses alternating between the seductions of the slave girls and the vigorous praise of the great Khan himself. In most concert performances (as here), the chorus is simply omitted, for Borodin's brilliantly colorful orchestration provides a barbaric splendor which, allied with the enchanting melodic grace (rifled by Robert Wright and George Forrest for some hit songs in their musical *Kismet*), has made the Polovtsian Dances an ever-popular orchestral showpiece.

The largest orchestral score ever composed by **Maurice Ravel** (1875-1937) was his ballet *Daphnis and Chloé*, composed for Diaghilev's Russian Ballet and premiered in June 1912. The story is drawn from a popular romance of classical Greek prose by a little-known author named Longus, depicting the growing love of two innocent foundlings, Daphnis and Chloé, and the vicissitudes that threaten to keep them apart. After the ballet's production, Ravel authorized the performance of two suites from the full work. The second of these comprises the final scene and remains perhaps Ravel's single most popular large-scale orchestral work. There are three main sections: "Dawn," filled with bird song in the flute and representing Daphnis's sad awakening, since he does not yet know that Chloé has been rescued by the god Pan from the pirates who captured her in the preceding scene; "Pantomime," in which Daphnis and Chloé mime the story of Pan and Syrinx, which is, to an extent, a reflection of their own story; and the "General Dance" of joy that brings the proceedings to their exciting conclusion.

Even when the films were "silent," they were never performed without an accompanying musical score to reflect the moods captured in the visual images and the drama unfolding on the screen. When the "talkies" came in, music became even

more important to the films, because it could now be carefully coordinated for a close match in sound and image. Composers like Shostakovitch, Prokofiev, Honegger, Vaughan Williams, Walton, and Copland wrote occasional film scores, while others like the Vienna-born opera composer Erich Wolfgang Korngold and the American Bernard Herrmann became more or less specialized composers for the films (though both wrote music for concert use as well). **John Williams** (b.1932) follows closely in this tradition, composing many film scores as well as concertos and other music for concert use. He has expressed his indebtedness to the earlier masters of the film art such as Korngold and Herrmann both in words and in the evident influence that their art has had on his own. For a time in the 1960s and 1970s, film scoring in its classic sense was replaced by soundtracks compiled from hit songs superimposed on the image. It appeared as if the nearly operatic orchestral scores of the past were as dead as the dinosaurs. The extraordinary success of *Star Wars* changed all that, for the film's musical score was fully in the tradition of Korngold's *Robin Hood*, and it brought many people to realize for the first time the variety and delights that a symphony orchestra can offer. In the last decade or so, John Williams has become one of the preeminent creators of orchestral scores for the film. Many of the selections have been arranged and performed in concert as well. "Adventures on Earth" is a suite summarizing in music the story of the charming extra-terrestrial, *E.T.* "Yoda's Theme" introduces the mellow wisdom of the experienced trainer of Jedi knights in *The Empire Strikes Back*, and, of course, the main title of *Star Wars* (itself an homage to Korngold's main title for *King's Row*) started it all.

Pyotr Ilyich Tchaikovsky's concert overture with the official title "*The Year 1812*" was composed in 1880 and first performed in Moscow on 20 August 1882. The central event of the year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a pot-boiler, aimed at popular success, and in that he was not mistaken. The quotation of familiar tunes (at least familiar to his Russian audience) guaranteed a patriotic response. The overture opens with the hymn "*God preserve the Tsar*"; the battle itself rages between *La Marseillaise*, representing Napoleon's army, and the "Russian" music that gradually overwhelms it. The victory achieved in this musical battle, celebrated by the Russian Imperial anthem reinforced by bells and cannon, has made the overture a popular showpiece from its very first performance and a traditional conclusion to "Tanglewood on Parade."

—Steven Ledbetter

Artists

Seiji Ozawa is Music Director of the Boston Symphony Orchestra.
John Williams is Conductor of the Boston Pops Orchestra.
Leon Fleisher is Artistic Director of the Tanglewood Music Center.

SEIJI OZAWA • CLAUDIO ABBADO •
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Tanglewood Music Center

All are distinguished alumni of a unique program founded in 1940 as the fulfillment of Serge Koussevitzky's vision of the ideal musical community. Today, the Tanglewood Music Center continues to be the nation's preeminent academy for advanced musical study and performance. Maintained and financed by the Boston Symphony Orchestra, the Tanglewood Music Center offers exceptional young instrumentalists, singers, composers, and conductors a comprehensive and exhilarating eight-week program of musical training, under the direction of the world's greatest concert artists.

Since admission to the TMC is based solely on musical ability rather than the ability to pay, the Center operates each year at a substantial loss to the BSO. We need your support. Please contribute to the Tanglewood Music Center. When you do, you contribute to the future of music itself.

Please make checks payable to the Tanglewood Music Center and mail to the Friends Office, Tanglewood, Lenox MA 01240. For further information, please contact John Keenum in the Friends Office at Tanglewood, or call (413) 637-1600.

Tanglewood Music Center 1986 Fellowship Program

Violins

Julia Baumgartel, White Rock, British Columbia
Gerald Gelbloom Memorial Fellowship

Karen Bentley, Palo Alto, California
Luke B. Hancock Foundation Fellowship

Margaret Bichteler, Austin, Texas
Harriet B. Harris Memorial Fellowship

Dionisia Fernandez, Upper Saddle River, New Jersey
Leonard Bernstein Fellowship

Lydia Forbes, Cambridge, Massachusetts
Frederic and Juliette Brandi Fellowship

Annamae Goldstein, Blauvelt, New York
Philip and Bernice Krupp Fellowship

Ling Ling Guan, Beijing, China
Jane and William Ryan Fellowship & Idah L. Salzman Fellowship

Helena Hägglund, Vasteras, Sweden
Jenifer House Fellowship

Kathy Haid, Union, New Jersey
Geraldine R. Dodge Foundation Fellowship

Maile Kali, Tucson, Arizona
Leo Panasevich Fellowship

Soo-Yeon Kim, Seoul, Korea
Boris A. and Katherine E. Jackson Fellowship

Mari Kimura, Tokyo, Japan
Brookline Youth Concerts Awards Committee Fellowship

Katie Lansdale, Bethesda, Maryland
Country Curtains Fellowship

Steve Miller, New York, New York
Morris A. Schapiro Fellowship

Jennifer Moreau, Christchurch, New Zealand
Stanley Chapple Fellowship

Sara Parkins, San Francisco, California
Northern California Fund Fellowship

Zhou Qian, Hang Zhou, China
Bradley Fellowship

Adriana Rosin, Bucharest, Romania
Haskell R. and Ina Gordon Fellowship

Andrew Schast, Philadelphia, Pennsylvania
Edward John Noble Foundation Fellowship

Mari Sone, Tokyo, Japan
C.D. Jackson Fellowship

Elizabeth Suh, Overland Park, Kansas
Carole K. Newman Shared Fellowship & Sigma Alpha Iota Philanthropies Inc. Fellowship

Marta Szlubowska, Warsaw, Poland
Alice Kandell Fellowship

Megumi Teshima, Saitama, Japan
Lucy Lowell Fellowship

James Tsao, Culver City, California
Boston Symphony Orchestra Fellowship

Etsuko Tsuchida, Tokyo, Japan
Tanglewood Association Fellowship

Bing Wang, Shanghai, China
Dorothy and Montgomery Crane Fellowship

Caroline Wolff, New York, New York
Surdna Foundation Fellowship

Arie Yaacobi, Hadar, Israel
Koussevitzky Music Foundation Fellowship in memory of Margaret Grant

Violas

Davoren Chick, Acton, Massachusetts
General Cinema Corporation Fellowship

Mercedes Leon, New York, New York
Anonymous Fellowship

Rifat Qureshi, Don Mills, Ontario
Marion Callanan Memorial Fellowship

Ernest Richardson, Phoenix, Arizona
Berkshire County Savings Bank Fellowship & Florence and Leonard Kandell Fellowship

Jenny Ries, Kensington, Maryland
Israel Kalish Memorial Fellowship

Lynn Rilling, Salt Lake City, Utah
General Electric Plastics Fellowship

David Rubinstein, Lansdale, Pennsylvania
Claire and Millard Pryor Fellowship

Karen Sanders, San Diego, California
Stephen and Persis Morris Fellowship

Anna Schaum, Atlanta, Georgia
Mr. and Mrs. Robert E. Remis Fellowship

Katrina Smith, Chesterton, Indiana
James A. Macdonald Foundation Fellowship

Tomoko Suzuki, Toyko, Japan
Harry and Mildred Remis Fellowship

Trung Le Trinh, Houston, Texas
Albert L. and Elizabeth P. Nickerson Fellowship

Cellos

Bryndis Baldursson, Kentville, Nova Scotia
Leo L. Beranek Fellowship

Matthew Barley, London, England
Leonard Bernstein Fellowship

Andres Diaz, Santiago, Chile
Omar Del Carlo Tanglewood Fellowship

Rachel Gruber, Cleveland Heights, Ohio
Naomi and Philip Kruvant Fellowship

Trevor Handy, Belmont, Massachusetts
Baybanks Fellowship

Katja Linfield, Stony Brook, New York
Dr. Marshall N. Fulton Memorial Fellowship

Karl Parens, Wynnewood, Pennsylvania
Mr. and Mrs. Thomas H.P. Whitney Fellowship
Andreas Sami, Fuellinsdorf, Switzerland
Mr. and Mrs. David B. Arnold, Jr. Fellowship
Emma Schaling, Newton Centre, Massachusetts
C.D. Jackson Fellowship
Steven Sigurdson, Western Springs, Illinois
Juliet Esselborn Geier Memorial Fellowship
Michael Stirling, London, England
British Broadcasting Corporation Fellowship
Samuel Swift, Lansing, Michigan
Ruth S. Morse Fellowship
Owen Young, Pittsburgh, Pennsylvania
Joseph and Lillian Miller Fellowship

Basses

Jerome Butler, Sarasota, Florida
Hodgkinson Fellowship
Aldo Fabrizi, Norwood, Massachusetts
Berkshire Life Insurance Co. and Hilton Inn Fellowship
Janne Johansson, Gothenberg, Sweden
Lia and William Poorvu Fellowship
Keith Kawazoe, Soquel, California
Koussevitzky Music Foundation Fellowship
Jennifer Matteson, Canton, New York
Cecil S. Mapes Memorial Fellowship &
Dr. and Mrs. Alexander B. Russell Fellowship
Henry Peyrebrune, Delmar, New York
Harry and Mildred Remis Fellowship
Guy Tyler, Burlington, Massachusetts
Alfred E. Chase Fellowship

Flutes

Joanna Bassett, Ann Arbor, Michigan
The Dillon Fund Fellowship
Jacqueline DeVoe, Lansdale, Pennsylvania
Frederick W. Richmond Foundation Fellowship
Adam Kuenzel, Charleston, South Carolina
Irma Fisher Mann Fellowship
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Andre Côme
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Charles Daval
Peter Chapman

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Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
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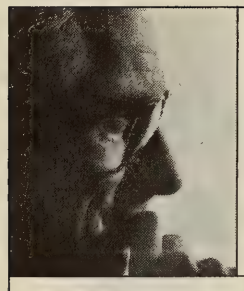
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Weekend Prelude

Friday, 29 August at 7

CAROL VANESS, soprano
WARREN JONES, piano

HANDEL
"Rejoice greatly," from *Messiah*
"Di', cor mio," from *Alcina*
"Let the bright Seraphim," from *Samson*

ROSSINI
from *Les Soirées musicales*
La promessa
L'orgia
L'invito
La pastorella delle Alpi
La danza

TURINA
Tres poemas, Opus 81
Olas gigantes
Tu pupila es azul
Besa el aura

Baldwin piano

Week 10

Notes

Despite his German birth and his adoption of English citizenship, **Handel** (1685-1759) was, in terms of musical style, primarily an Italian composer. The years he spent in Rome (ca.1706-1710) in the service of Marquis Francesco Ruspoli proved seminal in his art, for he fully absorbed the vocality and lyricism of Italian music, even instrumental genres (in which he learned much from Corelli), and he employed it above all in dozens of works that caress and embellish and display the human voice to its best advantage. Few composers have loved the voice so much as Handel, and few have brought to that love such resources of musical imagination and expression. Whether composing Italian cantatas or operas, English church anthems or oratorios, the predilection for the human voice remained part and parcel of Handel's style.

Handel composed both *Messiah* and *Samson* in an extraordinary burst of creative energy between 22 August and 29 October 1741. Both are among his supreme achievements, the former contemplative in character, the other dramatic. Both contain soprano arias that have never been out of singers' repertories: "Rejoice greatly" comes near the end of Part I of *Messiah* and exists in alternate versions in 4/4 and 12/8 time. "Let the bright Seraphim" immediately precedes the concluding chorus of *Samson* and calls upon all the heavenly choirs to celebrate the glory of the late hero. *Alcina*, derived from Ariosto's *Orlando furioso*, was Handel's last great operatic success, given eighteen times in succession after its premiere in April 1735. (There was a scandal of sorts connected with the opera, in the revealing costume worn by the French dancer Marie Sallé. The audience was outraged and came to hiss her later performances; she never appeared in England again.) But opera was, for the time, a dying art in England. Expensive Italian singers made it financially unfeasible, and general audiences discovered that they preferred to hear Handel set English words in his oratorios. As a result, *Alcina* has suffered the fate of most of Handel's operas in our time—all but oblivion, despite its wealth of magnificent music. Alcina, in Ariosto's tale and Handel's libretto, was a powerful sorceress who could fool men into thinking that she was ravishingly beautiful and lived in a magnificent palace. Early in the opera she has, with her wiles, captivated the hero Ruggiero, whose fiancée, the warrior maid Bradamante, has come to search for him with the assistance of a friend, Melisso. The ship of Bradamante and Melisso has been driven ashore on an inhospitable, craggy landscape which suddenly (owing to Alcina's powers) turns into the palace and gardens. Alcina appears with the entranced Ruggiero, who does not recognize Bradamante. The newcomers do not yet reveal their identity, but they ask Alcina's permission to remain in her realm until the seas are calmer. She replies graciously, asking Ruggiero to give them a tour of her palace, to "let them see where, in friendly shade, we shyly discovered the flame of a mutual love."

Song composition was never a major preoccupation of Italian opera composers in the nineteenth century; they were too busy writing for the stage, which was far more lucrative and more likely to lead to fame. **Gioacchino Rossini**'s best-known songs, contained in a set called *Les Soirées musicales*, were all composed in the early 1830s, after he had so suddenly and mysteriously given up operatic composition forever—



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FROM THE GLASS HOUSE

even though he was only in his late thirties and had more than half his life yet before him. Rossini (1792-1867) chose his texts from poets old and new; about half the songs in the *Soirées musicales* (including "La promessa") were to poems by Pietro Metastasio, the eighteenth-century Viennese court poet who had created libretti to dozens of operas (and whose opera texts were set time and time again by different composers throughout the century). The others are to texts of Count Carlo Pepoli, a Bolognese nobleman contemporary with Rossini, who also wrote the libretto for Bellini's *I puritani*. Rossini's songs are, quite naturally, utterly Italian in style, with emphasis always on the voice. In character and shape they differ little from passages to be found in Rossini's operas.

Joaquin Turina (1882-1949) was born in Seville and undertook most of his musical training there. He journeyed to Madrid at the age of seventeen with a completed Biblical opera under his arm. Needless to say the Teatro Real was not interested, but an acquaintance with Manuel de Falla turned into a lifelong friendship. In Madrid he began to feel the stirrings of nationalist passions. He moved to Paris in 1906, studied with d'Indy at the Schola cantorum, and absorbed the influence of Debussy. By 1914, Turina had become one of the most highly regarded Spanish composers. His output included operas and zarzuelas, a handful of orchestral works, several chamber pieces, and many piano compositions and songs. Unlike the other major Spanish nationalist composers, Turina also sought to compose in the traditional European forms; he is, for example, the only one of the group to have written a symphony. His music is subtly elegant, marked by grace and frequently by humor. Much of his music is Andalusian in character, drawing upon rhythms and melodic types of his native Seville. The *Tres poemas* are among his last songs.

—Steven Ledbetter

HANDEL: Three Arias

Rejoice greatly

Rejoice greatly, O daughter of Zion;
shout, O daughter of Jerusalem:
behold, thy King cometh unto thee:
he is the righteous Saviour,
and he shall speak peace unto the heathen.

Di', cor mio

Di', cor mio, quanto t'amai,
mostra il bosco, il fonte, il rio,
dove tacque e sospirai,
pria di chiederti mercè.
Dove fisse ne' miei rai,
sospirando, al sospir mio,
mi dicesti con uno sguardo
peno, ed ardo al par di te.

Tell, dear heart, how much I loved you,
show the grove, the spring, the brook,
where I was silent but for my sighing,
before asking your pity;
where, gazing into my eyes,
you, sighing to my sighs,
told me with a glance:
"I suffer and burn as much as you."

Let the bright Seraphim

Let the bright Seraphim in burning row
Their loud, uplifted angel-trumpets blow.
Let the Cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

ROSSINI: from *Les Soirées musicales*

La promessa (Canzonetta)

Ch'io mai vi possa lasciar d'amare,
no, nol credete, pupille care;
nemmeno per gioco v'ingannerò.
Voi sole siete le mie faville,
e voi sarete, care pupille,
il mio bel foco sin ch'io vivrò.

—*Pietro Metastasio*

The Promise (Canzonet)

That I could ever stop loving you,
no, don't believe it, dearest eyes;
not even in jest would I deceive you.
You alone are my spark,
and you, dear eyes, shall be
my radiant fire as long as I live.

L'orgia (Arietta)

Amiamo, cantiamo le donne e i liquor,
gradita è la vita fra Bacco ed Amor!
Se Amore ho nel core, ho il vin nella testa,
che gioia, che festa, che amabile ardor!
Amando, scherzando, trincando liquor,
m'avvampo, mi scampo da noie e dolor.
Cantiam gradita è la vita fra Bacco ed Amor!

Danziamo, cantiamo, alziamo il bicchier,
ridiam, sfidiam i tristi pensier,
amando, scherzando, trincando liquor,
m'avvampo, mi scampo da noie e dolor.
gradita è la vita fra Bacco ed Amor!

The Orgy (Arietta)

Let's love, let's sing women and drink!
Life is pleasant 'twixt Bacchus and Cupid!
If I have love in my heart and wine in my head,
what joy, what celebration, what amiable ardor!
Loving, jesting, drinking liquor,
I burn, I escape boredom and grief.
Let's sing: life is pleasant 'twixt Bacchus and Cupid!

Let's dance, sing, and lift the glass,
let's laugh and chase away sad thoughts,
loving, jesting, drinking liquor,
I burn, I escape boredom and grief.
Life is pleasant 'twixt Bacchus and Cupid!

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balzante spumante con vivo bollor
e il vino divino del mondo signor.
Già ballo, traballo, che odor, che
vapor!
si beva, ribeva con sacro furor.
Cantiam la vita è compita fra Bacco
ed Amor!

—*Carlo Pepoli*

Divine queen, mother of Cupid,
gaily renews, renews every heart;
leaping, sparkling with lively passion
is the divine wine, lord of the world.
I wobble, I totter, what bouquet, what
vapor!
One drinks and drinks again in holy frenzy.
Let's sing: Life is fulfilled 'twixt
Bacchus and Cupid!

L'invito (Bolero)

Vieni, o Ruggiero, la tua Eloisa
da te divisa non può restar:
alle mie lacrime già rispondevi,
vieni, ricevi il mio pregar.

Vieni, o bell'angelo, vien mio diletto,
sovra il mio petto vieni a posar!
Senti se palpita, se amor t'invita . . .
vieni, mia vita, vien, fammi spirar.

—*Carlo Pepoli*

The Invitation (Bolero)

Come, Ruggiero, your Eloise
cannot remain separated from you:
you responded once already to my tears,
come, now, and receive my prayers.

Come, oh fair angel, come my delight,
come rest on my bosom!
Feel how it beats, how love invites you . . .
come, my life, come, that I may breathe
again.

La pastorella della Alpi (Tirolese)

Son bella pastorella
che scende ogni mattino,
ed offre un cestellino
di fresche frutta e fior.

Chi viene al primo albore
avrà vezzose rose
e poma rugiadose,
se venite al mio giardin.

Son bella pastorella,
che scende ogni mattino,
ed offre un cestellino
di fresche frutta e fior.
Ahu, ahu . . .

Chi nel notturno orrore
smarrì la buona via,
alla capanna mia
ritroverà il cammin.

Venite, o passaggiero,
la pastorella è quà,
ma il fior del suo pensiero
ad uno sol darà!
Ahu, ahu . . .

—*Carlo Pepoli*

The Shepherd Girl of the Alps (Tyrolean song)

I'm a pretty shepherdess
who comes down every morning
and offers a basket
of fresh fruit and flowers.

He who comes at first light
shall have charming roses
and dew-covered apples
if you come to my garden.

I'm a pretty shepherdess
who comes down every morning
and offers a basket
of fresh fruit and flowers.
Ahu, ahu . . .

Whoever in nocturnal terrors
has lost the right path,
at my cabin
shall find the road again.

Come, o traveler,
the shepherdess is here,
but she'll give the flower of her thoughts
to but one person!
Ahu, ahu . . .

La danza (Tarantella napoletana)

Già la luna è in mezzo al mare,
mamma mia, si salterà;
l'ora è bella per danzare,
chi è in amor non mancherà:
Già la luna è in mezzo al mare,
mamma mia, si salterà;

Presto in danza a tondo a tondo,
donne mie, venite quà,
un garzon bello e giocondo
a ciascuna toccherà.

Finchè in ciel brilla una stella,
e la luna splenderà,
il più bel con la più bella

tutta notte danzerà.

Mamma mia,
già la luna è in mezzo al mare,
mamma mia, si salterà;
frinche, frinche, frinche, frinche,
mamma mia, si salterà.
La la ra la ra . . .

Salta, salta, gira, gira,
ogni coppia a cerchio va,
già s'avanza, si ritira,
e all'assalto tornerà.

The Dance (Neapolitan tarantella)

Already the moon is in the sea,
mother, they are leaping.
It is time to dance,
whoever is in love will not be missing.
Already the moon is in the sea,
mother, they are leaping.

Quickly dancing round and round,
come here, my ladies,
a handsome and cheerful fellow
will take each of you in turn.

As long as a star shines in the sky,
and the moon continues to shine,
the most handsome boy with the
prettiest girl
will dance all night.

Mother,
already the moon is in the sea,
mother, they are leaping.
Frinche, frinche, frinche, frinche,
mother, they're leaping.
La la ra la ra . . .

Leap, leap, turn, turn,
every couple goes in a circle,
now advancing, now retiring,
now returning to the assault.

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Serra, serra colla bionda,
colla bruna va qua e là,
colla rossa va a seconda,
colla smorta fermo sta.

Viva il ballo a tondo a tondo,
sono un re, sono un bascià,
è il bel piacer del mondo,
la più cara voluttà.

Mamma mia, mamma mia,
già la luna è in mezzo al mare,
mamma mia, si salterà;
frinche, frinche, frinche, frinche,
mamma mia, si salterà.
La la ra la ra . . .

Hold tight, tight to the blonde,
with the brunette go here and there,
with the redhead go like the wind,
with the pale one, stand still.

Long live the dance around and around,
I am a king, an ambassador,
it's the world's greatest pleasure,
the sweetest delight.

Mother, mother,
already the moon is in the sea,
mother, they are leaping.
Frinche, frinche, frinche, frinche,
mother, they're leaping.
La la ra la ra . . .

—*Carlo Pepoli*

TURINA: *Tres poemas,* Opus 81

I

Olas gigantes
que os rompeis bramando
en las playas desiertas y remotas,
envuelto entre las sábanas de espuma
Llevadme con vosotras!

Ráfagas de huracán
que arrebatáis del altobosque
las marchitas hojas,
arrastrado en el ciego torbellino,

Llevadme con vosotras!

Nubes de tempestad
que rompe el rayo
y en fuego ornáis
las desprendidas orlas
arrebatado entre niebla oscura
Llevadme con vosotras!

Llevadme por piedad a donde el vértigo

con la razón me arranque la memoria . . .
Por piedad! Por piedad!
Tengo miedo de quedarme
con mi dolor a solas.

Gigantic waves
breaking with a roar
on deserted and remote beaches,
when I am enveloped in sheets of foam,
carry me away with you!

Hurricane gusts
that snatch from the high wood
the withered leaves,
when I am dragged in the blind
whirlwind,
carry me away with you!

Storm clouds
that break the lightning bolts
and adorn in fire
your generous borders,
when I am overcome by dark mist,
carry me away with you!

Carry me, for pity's sake, to the place
where dizziness
may rightly pull out my memory . . .
For pity's sake! For pity's sake!
I am afraid to stay
with my grief alone.

Please turn the page quietly when the music has stopped.

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II

Tu pupila es azul y cuando ries,
su claridad suave me recuerda
el trémulo fulgor de la mañana
que en el mar se refleja.

Tu pupila es azul y cuando lloras,
las transparentes lágrimas en ella
se me figuran gotas de rocio
sobre una violeta.

Tu pupila es azul, y si en su fondo
como un punto de luz radia una idea,
me parece en el cielo de la tarde
Una perdida estrella! Ah!

Your eye is blue and when you smile,
its soft brightness reminds me
of the trembling brightness of morning
reflected on the sea.

Your eye is blue and when you weep,
the transparent tears
seem to me like dewdrops
on a violet.

Your eye is blue, and if in its depths
an idea radiates like a point of light,
it resembles, in the evening sky,
a lost star! Ah!

III

Besa el aura que gime blandamente,
las leves ondas que jugando riza;
el sol besa a la nube en Occidente
y de púrpura y oro la matiza;
Ah!

La llama en derredor de tronco ardiente
por besar a otra llama se desliza,
y hasta el sauce, inclinándose a su peso,
al río que le besa vuelve un beso.
Ah!

—*Bécquer*

The air, softly moaning, kisses
the light waves that curl in play;
the sun kisses the western cloud
and tints it purple and gold.
Ah!

The flame glides around the burning bush
to kiss another flame,
and even the willow, bending under its own weight,
returns to the river kiss for kiss.
Ah!

—*English translations by S.L.*

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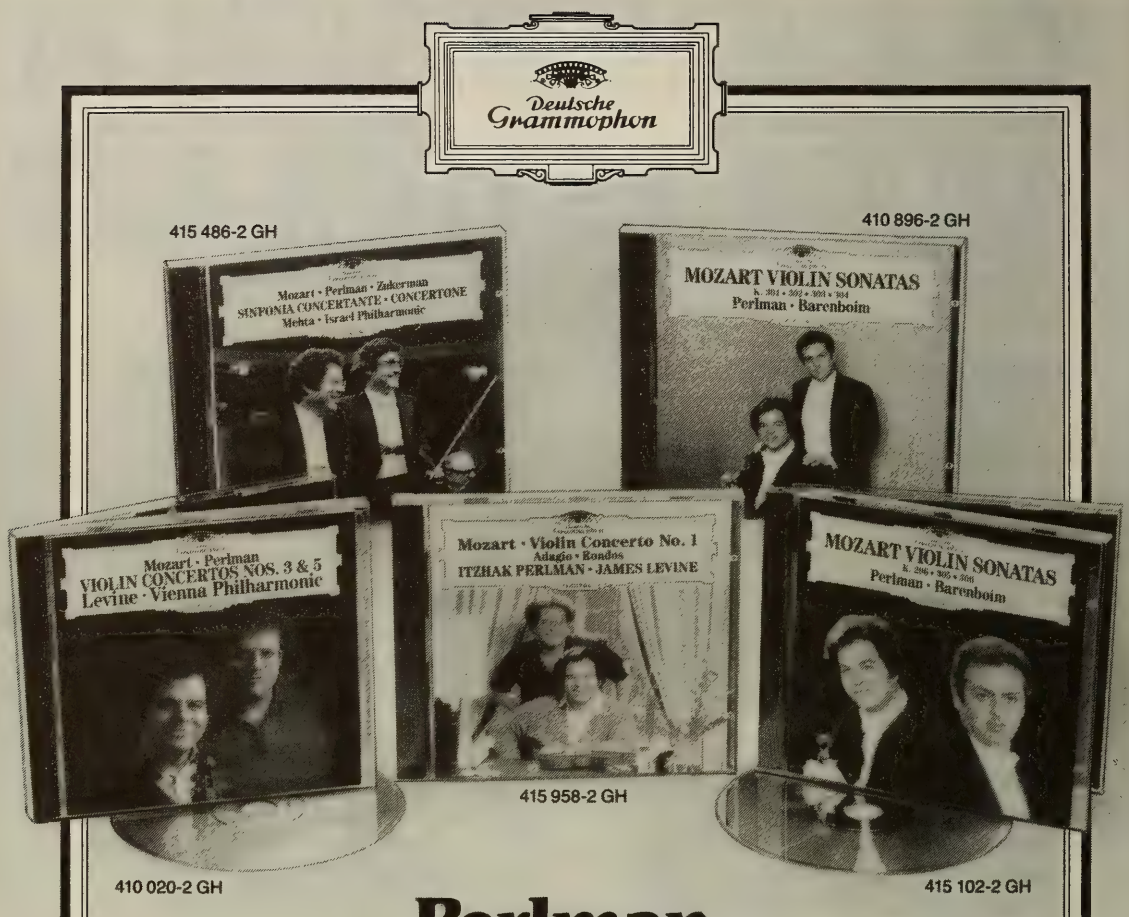
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SEIJI OZAWA conducting

BRAHMS — Violin Concerto in D, Opus 77
- Allegro non troppo
- Adagio
- Allegro giocoso, ma non troppo vivace

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RAVEL — *Valses nobles et sentimentales*

RAVEL — *La Valse*, Choreographic poem

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NOTES

Johannes Brahms
Violin Concerto in D, Opus 77

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He wrote the Violin Concerto in the summer and early fall of 1878, but the published score incorporates a few revisions made after the premiere, which was given by Joseph Joachim in Leipzig on 1 January 1879, the composer conducting the Gewandhaus Orchestra. The first American performances were given by the Boston Symphony Orchestra on 6 and 7 December 1889 with concertmaster Franz Kneisel as soloist and Arthur Nikisch conducting. The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Faint phonograph recordings exist of Joseph Joachim playing Brahms Hungarian Dances, some unaccompanied Bach, and a Romance of his own: through the scratch and the distance, one can hear that even in his seventies the bow-arm was firm and the left hand sure. And though the records also convey a sense of the vitality of his playing, they are, in the end, too slight and too faint to tell us anything we want to know about the violinist whose debut at eight was hailed as the coming of "a second Vieuxtemps, Paganini, Ole Bull" or the musician whose name became, across the more than sixty years of his career, a byword for nobility and probity in art. Joachim was also leader of the most highly esteemed string quartet of his day, as well as an accomplished composer and an excellent conductor. His became a dominant voice in German musical anti-Wagnerian conservatism; his passionate identification with the musical past was productive, the range of his experience was prodigious. Europe's courts, universities, and learned academies vied to honor Joachim, but what speaks to us more eloquently than the doctorates and the *Pour le mérites* is an accounting of what composers dedicated to him (and sometimes wrote for him to play), a list that includes the second version of Schumann's Symphony No. 4 in D minor, Liszt's Hungarian Rhapsody No. 2, Dvořák's Violin Concerto, and, by Brahms, the Opus 1 piano sonata in C, the scherzo of a violin sonata composed jointly with Schumann and Albert Dietrich, and the Violin Concerto.

Brahms and Joachim met in 1853 and they gave many concerts together, with Brahms at the piano or on the conductor's podium. Joachim was the elder by two years and, as a very young man, the more confident and the more technically accomplished composer of the two. Brahms quickly acquired the habit of submitting work in progress to Joachim for stern, specific, and carefully heeded criticism. In the 1880s the friendship was ruptured when Brahms too plainly took Amalie Joachim's side in the differences that brought the Joachims' marriage to an end in 1884. The Double Concerto for violin and cello was tendered and accepted as a peace offering in 1887 (Joachim and Robert Hausmann, cellist in the Joachim Quartet, were the first soloists). Their correspondence was resumed, almost as copiously as before, but intimacy was lost for good, and the prose is prickly with diplomatic formalities and flourishes.

The first mention of a concerto in the Brahms-Joachim correspondence occurs on 21 August 1878. Brahms was spending the summer at Pörtschach on Lake Wörth in southern Austria, where a year previously he had begun his Second Symphony; it was a region, he once said, where melodies were so abundant that one had to be careful not to step on them. Brahms and Joachim met at Pörtschach the end of that

month. The correspondence continued, and plans were made for a tryout of the concerto with the orchestra of the Conservatory in Berlin, for Joachim to compose a cadenza, and for the premiere either with the Vienna Philharmonic or at the Leipzig Gewandhaus. On New Year's Day of 1879, Joachim and Brahms introduced the work in that same hall in Leipzig where, just four weeks short of twenty years back, Brahms's First Piano Concerto had met with catastrophic, brutal rejection. Brahms had not written a concerto since, and curiosity was keen, the more so because there were few significant violin concertos: received opinion had it that there were in fact just two, Beethoven's and the Mendelssohn. The first movement rather puzzled the audience, the Adagio was greeted with some warmth, and the finale elicited real enthusiasm. About Joachim's playing there was no disagreement, and his cadenza was universally admired. Indeed, after the Vienna premiere two weeks later, Brahms reported to his friend Elisabet von Herzogenberg that Joachim had played the cadenza "so magnificently that people clapped right into my coda."

On 6 March, Joachim reported from London that he had dared play the concerto from memory for the first time, and he continued to champion it wherever he could. None of the early performances was so moving an occasion for Joachim and Brahms as the concert in celebration of the unveiling of the Schumann monument in Bonn on 2 May 1880: Brahms's concerto was the only work chosen that was not by Schumann. Meanwhile, composer and violinist continued to exchange questions, answers, and opinions about the concerto well into the summer of 1879, Brahms urging Joachim to propose *ossias* (easier alternatives), Joachim responding with suggestions for where and how the orchestral scoring might usefully be thinned out, with changes of violinistic figuration, and even with a considerable compositional emendation in the

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finale. Except for the last, Brahms accepted most of Joachim's proposals before he turned the material over to his publisher. In spite of Brahms's secure prestige by this point in his career, in spite of Joachim's ardent and effective sponsorship, the concerto did not easily make its way. It was thought a typical example of Brahmsian severity of manner; Hans von Bülow's quip about the difference between Max Bruch who had written a concerto *for* the violin and Brahms who had written one *against* the violin was widely repeated; and as late as 1905, Brahms's devoted biographer, Florence May, was obliged to admit that "it would be too much to assert that it has as yet entirely conquered the heart of the great public." Fritz Kreisler, who took it into his repertory about 1900, had as much as anyone to do with changing that, and Brahms would be surprised to know that his concerto has surpassed Beethoven's in popularity (and that Mendelssohn's elegant essay is no longer thought of as being in that league at all).

To us it seems odd to think of playing the Beethoven and Brahms concertos on the same program, as was the case at the first performance, at Joachim's suggestion. But then, the likeness that makes the idea an uncomfortable one for us was probably the very factor that made it attractive to Joachim, who was not, after all, presenting two established masterpieces but, rather, one classic, and a new and demanding work by a forty-five-year-old composer with a reputation for being "difficult." But Beethoven is present, in the choice of key, in the unhurried gait (though the tradition that turns Beethoven's and Brahms's "allegro, but not too much so" into an endlessly stretched out, energyless Andante does neither work any good), in the proportions of the three movements, in the fondness for filigree in the high register, in having the soloist enter in an accompanied cadenza, in leading the main cadenza not to a vigorous tutti but to a last unexpected and hushed reprise of a lyric theme (the second theme in Beethoven, the first in Brahms).

Brahms begins with a statement that is formal, almost neutral, and unharmonized except for the last two notes. But the sound itself is subtle—low strings and bassoons, to which two horns are added, and then, with basses, two more. And the resumption, quietly and on a remote harmony, is altogether personal.* So striking a harmonic

*And, one might add, Beethovenian—inspired by the orchestra's first mysterious entrance in the Fourth Piano Concerto.



departure so early will take some justifying, and thus the surprising C major chord under the oboe's melody serves as signal that this movement aims to cover much space, that it must needs be expansive. A moment later, at the top of the brief crescendo, the rhythm broadens—that is, the beats are still grouped by threes, but it is three half-notes rather than three quarters, and this too establishes early a sense of immense breadth. On every level the music is rich in rhythmic surprise and subtlety: the aggressive theme for strings alone insists that the accents belong on the second beat, another idea dissolves order (and imposes a new order of its own) by moving in groups of five notes, the three-four/three-two ambiguity returns again and again. The musing and serene outcome of the cadenza is not so much a matter of the pianissimo and *dolce* and *tranquillo* that Brahms writes into the score as of the trance-like slow motion of the harmonies. (Things have changed in the last hundred years. The danger now is not that the audience will applaud as it did at the Vienna premiere, but that it will cough.)

When the great Pablo de Sarasate was asked whether he intended to learn the new Brahms concerto he replied, "I don't deny that it is very good music, but do you think I could fall so low as to stand, violin in hand, and listen to the oboe play the only proper tune in the whole work?" What the oboe plays at the beginning of the Adagio is indeed one of the most wonderful melodies ever to come to Brahms. It is part of a long passage for winds alone, subtly voiced and anything other than a mere accompanied solo for the oboe, and a magical preparation for the return of the violin.* As the critic Jean-Jacques Normand charmingly puts it, *"Le hautbois propose, et le violon dispose."* It is strange that Sarasate should not have relished the opportunity to turn the oboe's chastely beautiful melody into ecstatic, super-violinistic rhapsodies. A new and agitated music intervenes. Then the first ideas return, enriched, and with the wind sonorities and the high-flying violin beautifully combined. For the finale, Brahms returns to his old love of gypsy music, fascinatingly and inventively deployed, and the turn, just before the end, to a variant in 6/8 (heard, but not so notated) is a real Brahms signature.

—from notes by
Michael Steinberg

Michael Steinberg, now Artistic Adviser of the San Francisco Symphony, was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*A characteristic detail: the oboe melody is preceded by two bars of an F major chord for bassoons and horns. The entrance of the solo violin, which plays a variant of the oboe tune, is preceded by the same two measures, but given to the orchestral strings as they make their first appearance under the dissolving and receding wind-band music.

Maurice Ravel
Valses nobles et sentimentales
La Valse, Choreographic poem

Joseph Maurice Ravel was born at Ciboure, Basses Pyrenees, on 7 March 1875 and died in Paris on 28 December 1937. He composed the Valses nobles et sentimentales *for piano solo in 1911, orchestrating it the following year. The score was used as the basis of a ballet, "Adelaide, or The Language of the Flowers," performed in Paris on 22 April 1912. It is dedicated to Louis Aubert. The score calls for two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, side drum, tambourine, celesta, glockenspiel, two harps, and strings.*

As with so many of his other orchestral works, Ravel wrote the "Noble and Sentimental Waltzes" first for piano, probably with no particular intention of orchestrating them at all. The work was first performed by Louis Aubert in May 1911 without an announcement of the composer's name. Speculation as to the author's identity ranged from Satie to Kodály. Once the composer's name was revealed, Ravel was prevailed upon by Mlle. Trouhanova's ballet company to orchestrate the work to accompany a ballet. He did so very quickly, and *Adélaïde, ou Le Langage des fleurs* had four gala performances at the Théâtre du Châtelet in April 1912 (on a program with Dukas's *La Péri* and d'Indy's *Istar*). After a revival in 1916, the ballet failed to hold the stage; this is not, perhaps, surprising, since it was laden with a rather silly scenario in which a flirtatious prima donna presents a series of flowers (symbolizing some emotion or characteristic) alternately to her suitors, the noble duke and the amorous Loredan. The musical score stands firmly on its own without the dubious benefit of the narrative elements, and it has become firmly established (both in its original piano version and in orchestral dress) as a concert piece.

Probably more than any other dance or rhythmic pattern, the 3/4 lilt of the waltz characterizes the nineteenth century and romanticism. Certainly from at least the time of the Congress of Vienna in 1815 until World War I, the waltz was the dance craze that dominated Europe and America, first as a somewhat scandalous new dance that caused fathers to worry about their daughters (it was, after all, the first social dance in which the partners assumed an embrace position), eventually as a familiar and well-loved dance for the elders, while the younger fry turned to something else that was newly scandalous in its turn. The occasional waltz songs of an Offenbach, the string of waltzes conceived by both the elder and younger Johann Strauss for dancing in Viennese cafés of mid-century, the vibrant ballet waltzes of a Tchaikovsky, were becoming, by the beginning of the present century, slow waltz songs in charming Ruritanian operettas, meltingly sentimental but wondrously evocative when properly used (for example, the principal waltz song in Lehár's *The Merry Widow* or Victor Herbert's "Kiss me again" in *Mlle. Modiste*).

Ravel's suite of waltzes is an amazingly objective summary of the waltz tradition, a *jeu d'esprit* that probably had no further aim, when first conceived, than taking the waltz medium almost as a "found object" and working with it as a modeller with his clay. This intention is signalled by the epigraph that Ravel put at the head of his score, drawn from Henri de Regnier: *"Le plaisir délicieux et toujours nouveau d'une occupation inutile"* ("the delicious and ever-new pleasure of a useless occupation"). The score alternates faster and more vigorous waltzes (presumably the "noble" ones) with slower and more evocative movements ("sentimental"). The opening waltz is unusu-

ally acerbic in harmonic character (especially for a genre so associated in the public mind with sugary harmonies); Ravel makes use of appoggiaturas and added dissonances of the seventh, ninth, and eleventh to reduce the sugar content considerably. No. 2 is more fragile, featuring a delicate little melody on the flute. The third has a broader swing, with rhythmic patterns often extending over two bars in the manner of Tchaikovsky; the oboe gets the main tune. No. 4 continues this broader rhythm but in more animated fashion, more in the style of a Viennese waltz. It has hints of the raciness of the later Viennese operettas. The fifth waltz is slower, more delicate, essentially an interlude. No. 6 is extremely fast and harbors rhythmic complexities in its written-out alternations of 3/2 and 6/4 meters (a kind of rhythmic shift often employed in waltzes, but rarely notated so explicitly). Ravel himself regarded No. 7 as one of his finest creations; it begins tentatively and blossoms into a charming freshness of melody that builds to an exhilarating climax. Such an ending virtually requires a coda. Ravel's Epilogue casts one more retrospective glance in slow waltz style with imaginative and evocative orchestral coloration. This *envoi* is a final sophisticated tribute to the long waltz tradition—a tradition that Ravel himself was to destroy with the violent satire of *La Valse* in less than a decade.

* * * * *

Ravel composed La Valse *in 1919 and 1920, based on sketches made before the war for a symphonic poem with the intended title "Wien" ("Vienna"). The work was first performed on 8 January 1920 by the Lamoureux Orchestra in Paris.* La Valse *is scored for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, side drum, bass drum, cymbals, castanets, tam-tam, glockenspiel, crotales, two harps, and strings.*

Ravel found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. He had already started sketching a symphonic poem that was intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand orchestral waltz. Ravel had never yet visited the Austrian capital (he was only to do so in 1920, after finishing his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others, who had added a special Viennese lilt to the waltz (in this sense Ravel was as familiar with Vienna as Bizet and Debussy were with Spain when they composed what we still regard as the most convincing "Spanish" music ever written).

The first sketches for *Wien* apparently date from 1907, when Ravel was completing another musical travelogue, the *Rapsodie espagnole*. He began orchestrating the work during 1914 but ceased after the outbreak of hostilities; he complained in his letters that the times were not suitable for a work entitled *Vienna*. After the war, Ravel was slow to take up the composition again. Only a commission from Serge Diaghilev induced him to finish it, with the new title *La Valse, Poème chorégraphique*, and intended for production by the Russian Ballet. When the score was finished, however, Diaghilev balked. He could see no balletic character in the music, for all its consistent exploitation of a dance meter, and he refused to produce the ballet after all. (This marked the end of good relations between the composer and the impresario). *La Valse*

was first heard in concert form; only in 1928 did Ida Rubenstein undertake a ballet production of the score, for which Ravel added a stage direction: "An Imperial Court, about 1855." The score bears a brief scenic description:

> Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of chandeliers breaks out fortissimo.

The hazy beginning of *La Valse* perfectly captures the vision of "clouds" that clear away to reveal the dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.

Ravel's date of "1855" for the *mise-en-scène* was significant. It marked roughly the halfway point of the century of Vienna's domination by the waltz—the captivating, carefree, mind-numbing dance that filled the salons, the ballrooms, and the inns, while the whole of Austrian society was slowly crumbling under an intensely reactionary government, the absolutism of Emperor Franz Joseph, who was twenty-five in 1855 and reigned until the middle of the First World War. The social glitter of mindless whirling about concealed the volcano that was so soon to explode. Ravel's *La Valse* has the captivating rhythms in full measure, but the music rises to an expressionistic level of violence, hinting at the concealed rot of the society. Would *La Valse* have been different if composed before the horrors of the war? Who can tell? In any case, consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

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William Crofut & Benjamin Luxon



William Crofut and Benjamin Luxon have performed throughout the world, including appearances at the Edinburgh International Festival, Hong Kong Arts Festival, Brighton Festival, and Tanglewood. Here in the United States, they have performed on distinguished concert series and with the symphony orchestras of Cincinnati and Houston. The duo has been the subject of television specials produced in England and the United States; "Two Gentlemen Folk," which aired nationally, was coproduced by WGBH in Boston and PBS. The numerous recordings of the Crofut and Luxon duo are available on the Cousin Jacks, Tioch, and Pro Arte labels. One of their latest albums, "All Through the Night," has been cited as one of the year's top-selling albums by *Ovation* Magazine.

Baritone **Benjamin Luxon**, one of the most widely requested baritones in Europe and the United States, performs regularly at the Royal Opera House, Covent Garden, the Frankfurt Opera, and the festivals of Glyndebourne, Edinburgh, and Aldeburgh. His many United States performances include frequent appearances with the Cincinnati, National, and Houston symphony orchestras, the New York Philharmonic, and the Metropolitan Opera, as well as a long-standing association with Seiji Ozawa and the Boston Symphony Orchestra. He has been associated with the English Opera Group since the earliest days of his career and has toured with them in Europe, Russia, and Canada.

Bill Crofut's international career has taken him from Carnegie Hall, the White House, the United Nations, and Lincoln Center for the Performing Arts to concerts in over fifty countries. He has undertaken seven world tours representing the United States, received a Presidential Citation in recognition of his contribution to cultural exchanges, and served as Presidential White House Consultant on Cultural Affairs. A music consultant for M.G.M. on the movie *Brainstorm*, he has authored two books, *Troubadour* and *The Moon on One Hand*.

Carol Vaness



In a few short seasons, Carol Vaness has risen to international prominence, singing with distinction in the United States, England, France, Germany, Austria, Greece, and Australia. A leading soprano of the Metropolitan Opera, her debut was as Armida in Handel's *Rinaldo*, followed by triumphant performances as Vitellia in *La clemenza di Tito*, as Fiordiligi in *Così fan tutte*, both in New York and on tour, and this season as the Countess in the new Ponnelle production of *Le nozze di Figaro* and as Electra in *Idomeneo*. Her debut at the Paris Opera was as Nedda in *Pagliacci* opposite Jon Vickers; at Covent Garden as Mimi in *La bohème*; and at the Glyndebourne Festival, Munich State Opera, the Deutsche Oper in West Berlin, and the Vienna State Opera as Donna Anna in *Don Giovanni*. Ms. Vaness made her recording debut in *Don Giovanni* with Bernard Haitink and the Glyndebourne Festival for the EMI label. With the same collaborators, she has also recorded *Così fan tutte*. A native of California, Ms. Vaness won the 1976 San Francisco Opera Auditions and subsequently spent two seasons there as an affiliate artist. She returned as a principal artist during the company's first international summer season in 1981 as Donna Anna opposite the Don Giovanni of Cesare Siepi, and again in 1982 as Blanche de la Force in a revival of *Dialogues of the Carmelites*, sharing the stage with Leontyne Price and Regine Crespin. In addition to the operas of Mozart and Handel, her repertoire encompasses great romantic and modern works as well, including Verdi's *La traviata*, *Rigoletto*, *Un ballo in maschera*, and *Simon Boccanegra*, Antonia in *Les Contes d'Hoffmann*, Leila in *The Pearl Fishers*, Massenet's *Manon*, Britten's *Peter Grimes*, and Samuel Barber's *Antony and Cleopatra*. Future engagements will expand her repertoire to include Verdi's *Il trovatore* and *Otello*, Gounod's *Faust*, Rossini's *Mosè*, Rosalinda in *Fledermaus*, and Mme. Lidoine in *Dialogues of the Carmelites*. Recording projects have included an album of Haydn Masses for

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Ms. Vaness's orchestral engagements have included a nationally broadcast Verdi *Requiem* with Riccardo Muti and the Philadelphia Orchestra in memory of Eugene Ormandy, the aforementioned Beethoven Ninth in Cleveland, another Beethoven Ninth with Radio France in Epidauris, Greece, and her first concert performance of Strauss's *Four Last Songs*, with the Marin Symphony in California. Her television appearances include "In Performance at the White House" with Beverly Sills and members of the New York City Opera in 1981, *Idomeneo* and *Simòn Boccanegra* with the Glyndebourne Opera, *Le nozze di Figaro* with the Metropolitan Opera, and a concert appearance with Luciano Pavarotti televised nationally on "Live from Lincoln Center." Now making her home in New York City, Carol Vaness makes her Boston Symphony Orchestra debut this weekend at Tanglewood.

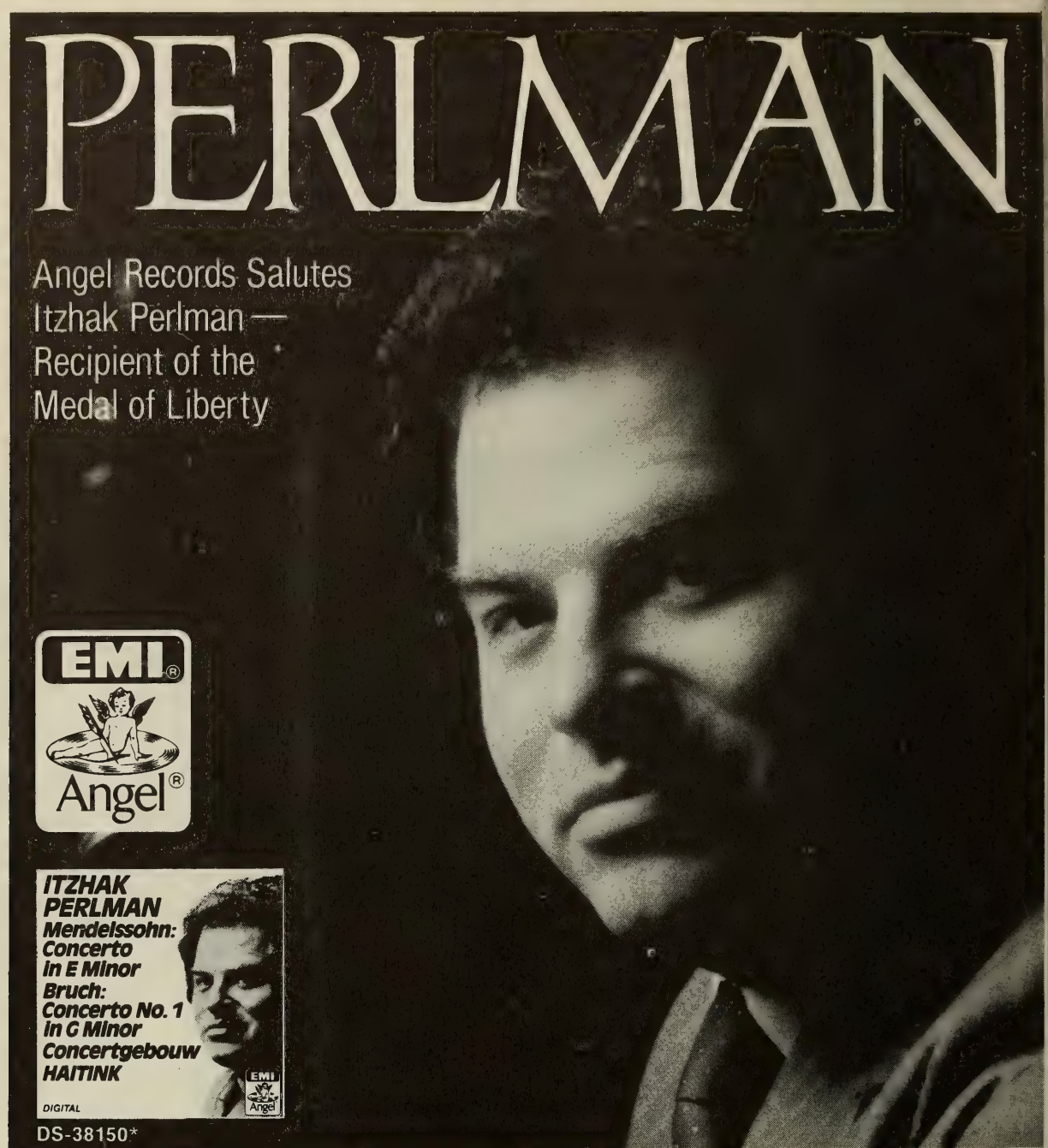
Warren Jones



Warren Jones is one of the most sought-after young pianists on the American musical scene today. In recent appearances throughout the United States he has accompanied leading artists such as mezzo-sopranos Marilyn Horne and Frederica von Stade, sopranos Judith Blegen and Carol Vaness, Swedish baritone Håkan Hagegård, and young American bass John Cheek. Mr. Jones holds the title of assistant conductor at the Metropolitan Opera and is associated each summer with the Salzburg Festival in Austria as musical assistant to James Levine. In 1985 he made his Tanglewood recital debut and also appeared at the Caramoor Festival in upstate New York. He is active in chamber music, having performed as guest artist on series in New York, Chicago, San Francisco, San Antonio, and Minneapolis. A gifted teacher as well as performer, Mr. Jones is a former faculty member of Newton College and has given master classes and seminars at the San Francisco Conservatory of Music, Hartt School of Music, California State University, and Texas Tech University, among others. A native of Washington, D.C., he is an honors graduate of the New England Conservatory of Music. Mr. Jones's television and radio credits include "The Phil Donahue Show," interviews on Austrian National Radio and "St. Paul Sunday Morning" (Minnesota Public Radio), several recitals taped for broadcast on National Public Radio, live recitals on WNCN in New York City, and appearances on the "Tonight" Show with Luciano Pavarotti and Marilyn Horne.

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Itzhak Perlman



Itzhak Perlman's hold on the public imagination stems from a unique combination of talent, charm, and humanity quite unrivaled in our time. The Israeli-born violinist's artistic credentials are supreme, but since his initial appearance on the famed Ed Sullivan Show in 1958, his personality has combined with his technique in such a manner as to create an artistic force of unique and compelling nature. Mr. Perlman has been heard with every major orchestra in the world, on most of the great concert stages either alone or in close collaboration with great artists, on countless national television shows, and in recording studios here and abroad. On every occasion, he has displayed not only the gifts that make him a great musician, but also those that make him a great man. In 1981, the International Year of the Disabled Person, Mr. Perlman's presence on stage, on camera, and in personal appearances of all kinds spoke eloquently for the cause of the handicapped and disabled. He champions this cause, and his devotion to it is an integral part of his life.

Born in Israel in 1945, Itzhak Perlman completed his initial training at the Academy of Music in Tel Aviv. Following study at the Juilliard School in New York with Ivan Galamian and Dorothy DeLay, he won the prestigious Leventritt Competition and began his international career. After a return to Israel, which *Time* magazine hailed as "the return of the prodigy," Mr. Perlman joined the ranks of superstar performers known throughout the world. It is not just his flawless technique that commands this position; it is his communication of the sheer joy of making music that is evident in his appearance, whether alone or with distinguished colleagues in chamber music or orchestral repertoire. Mr. Perlman has won numerous Grammy awards for his recordings, and his records appear regularly on the best-seller charts. His recordings are on EMI, Angel, CBS Masterworks, London/Decca, RCA, and Deutsche Grammophon. His repertoire is vast, encompassing all the standard violin literature, as well as many works by new composers, whose efforts he has championed. Among the works written expressly for him are the Robert Starer and Earl Kim violin concertos recorded with Seiji Ozawa and the Boston Symphony Orchestra for Angel/EMI. Mr. Perlman was selected as "Musician of the Year" and appeared on the cover of Musical America's Annual Directory of Music and Musicians for 1981. He lives in New York with his wife Toby and their four children.

Mr. Perlman's association with the Boston Symphony Orchestra dates back to 1966 and 1967, when he performed



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and recorded the Tchaikovsky, Sibelius, and Prokofiev Second violin concertos with Erich Leinsdorf. These recordings, and the Dvořák Opus 11 Romance, have been reissued on RCA Gold Seal. In recent seasons he has performed music of Beethoven, Bach, Stravinsky, Berg, Starer, Kim, Mendelssohn, Sarasate, and Saint-Saëns with the orchestra, giving the world premiere of Robert Starer's concerto in October 1981, and participating in the Gala Centennial Concert celebrating the BSO's hundredth birthday that same month. His recording of the Alban Berg and Igor Stravinsky violin concertos with Seiji Ozawa and the Boston Symphony for Deutsche Grammophon won the 1981 Grammy award for Best Classical Performance by an Instrumental Soloist with Orchestra. Most recently, he performed Shostakovich's Violin Concerto No. 1 with Ozawa and the orchestra in October 1985.

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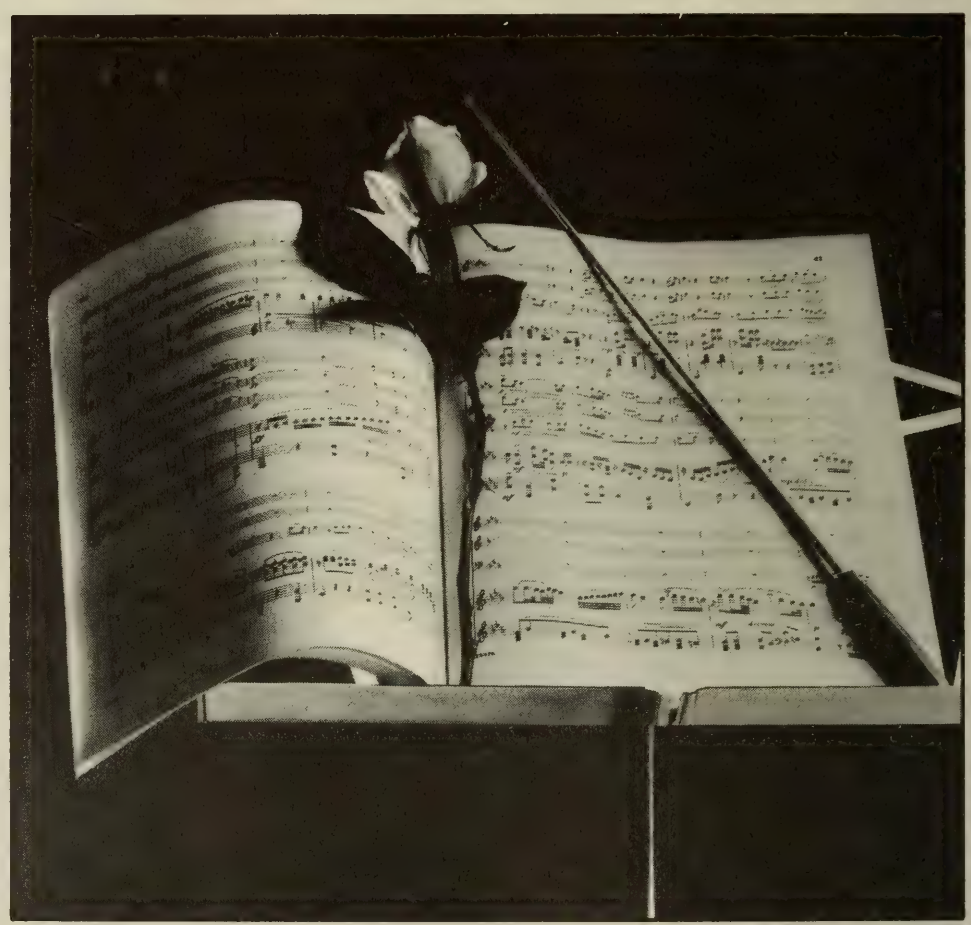
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- Mars, the Bringer of War (Allegro)
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- Mercury, the Winged Messenger (Vivace)
- Jupiter, the Bringer of Jollity (Allegro giocoso)
- Saturn, the Bringer of Old Age (Adagio)
- Uranus, the Magician (Allegro)
- Neptune, the Mystic (Andante)

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NOTES

Ludwig van Beethoven
Symphony No. 2 in D, Opus 36

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 6 March 1827. The Second Symphony was composed during the summer and fall of 1802; its first performance took place on an all-Beethoven concert given at the Theater-an-der-Wien in Vienna on 5 April 1803 (the program also included the First Symphony as well as the premieres of the Third Piano Concerto and the oratorio "Christ on the Mount of Olives"). The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

During the summer of 1802 Beethoven left Vienna for several months to live in the nearby suburb of Heiligenstadt, located in the low mountains to the northwest of Vienna. Heiligenstadt would be but one in a lengthy list of temporary residences of the peripatetic Beethoven, were it not for one incident that took place there not long before he returned to the city. Having gone to Heiligenstadt in the first place on the advice of his doctor, who suggested that the rural quiet of the village might improve his hearing, which had already begun to concern him deeply, Beethoven fell into a deep, suicidal despair and on 6 October 1802 gave vent to his emotions by writing—in a document now known as the Heiligenstadt Testament—a lengthy farewell that combined elements of self-justification (trying to explain his apparently misanthropic nature) with rhetorical moralisms on the importance of virtue (which, he says restrained him from taking his own life) and passionate outbursts expressing his unhappiness. After writing this document, Beethoven sealed it up in his papers (where it was discovered after his death, a full quarter of a century later) and went on with the business of living and composing.

In any case, the musical works sketched and completed at Heiligenstadt that summer—including the Opus 30 violin sonatas, the Opus 31 piano sonatas, and the Second Symphony—seem entirely to have avoided contamination from the mental world of the Heiligenstadt Testament. The symphony, while vigorous and energetic in the unmistakable early Beethoven manner, is nonetheless smiling throughout, filled with such musical wit as befits a composer who once studied, however briefly, with Haydn. At the same time the Second Symphony is a step forward on the path of the Nine, conquering wider terriotory than the First.

Following the slow introduction (which is already three times the length of that for the First Symphony), Beethoven presents thematic material that is little more than an arpeggiation of the tonic chord, animated by a rapid turn figure in the tune itself and an answering "fiery flash of the fiddles" (as Grove puts it). At the very outset of the Allegro, everything sounds straightforwardly formalistic, but the dovetailing of phrases soon prevents successful prediction of the next event. When the full orchestra takes up the theme, fortissimo, what started out as a simple D major arpeggio rushes up as far as a strongly accented C-natural, the first emphatic out-of-key note; it has consequences later on. The violins begin inserting a measured trill, which appears in every movement as a particular fingerprint of this symphony. The second theme is also straightforwardly simple, a marchlike arpeggiation of the dominant key presented first on clarinets and bassoons. At the end of the recapitulation, all is prepared for a short coda, with a few perfunctory reiterations of the tonic D major triad, when the woodwinds suddenly insist on inserting a C-natural—the intrusive note from

early in the movement—into the tonic chord. This generates a much more extended coda, which takes on some of the elements of a new development section, something that was to be even more marked in the Third Symphony to come.

The slow movement is one of the most leisurely Beethoven ever wrote ("indolent" is the word that most analysts have used to describe it). It is a full-scale slow-movement sonata form, complete with development and a good deal of internal repetition. But for all its length, the Larghetto never loses momentum, and it remains deliciously pastoral throughout, with just momentary twinges of pain.

Beethoven uses the term "scherzo" here for the first time in a symphony; the corresponding movement of the First Symphony had been called a "*menuetto*," though it had passed far beyond the graceful character of that courtly dance. The third movement of the Second Symphony, though, is a hearty joke (which is what the word "*scherzo*" means) with whirlwind alternations of dialogue, tossing back and forth the basic three-note motive between the instruments, then suddenly bending one pitch to lead off to distant keys, only to return home with equal celerity. In the Trio, the strings roar in mock gruffness on the chord of F-sharp major, only to be reminded (by a fortissimo A from the woodwinds and brasses) that F-sharp is not the home key here, but simply the third of D, to which the chastened strings immediately return.

The finale is a wonderfully confident achievement, fusing Haydn's wit with Beethoven's newly won breadth and grandeur. The rondo style of the principal theme—a pick-up tossed off in the upper instruments to be answered with a sullen growl lower down—forecasts wit, especially when Beethoven uses that little pick-up to mislead the ear. But the real breadth appears at the end, when a quiet, lyrical idea that has passed almost unnoticed as the transition between first and second themes now takes on an unexpectedly potent force and generates an enormous coda with a whole new developmental section, in which the measured tremolo of the strings, heard here and there throughout the symphony, returns with a fortissimo shake on the same C-natural that had upset the course of the home tonic back in the first movement. From here on the reaffirmation of that firm tonic is the main order of business, to bring the chain of events to a close.

The size of the last movement and the extended coda clearly unsettled the critic for the *Zeitung für die elegante Welt*, who wrote after the first performance: "Beethoven's



Second Symphony is a crass monster, a hideously writhing wounded dragon that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect." One wonders what he thought of Beethoven's ensuing works.

Basil Lam has noted acutely, apropos of this symphony, "In view of such music as this, let us not lapse into the still received opinion that Beethoven, after writing two promising symphonies, began to brood on Napoleon and found himself great with the *Eroica*." Beethoven's sense of proportion—which allows him to achieve the greatest effects with the simplest and most abstract materials—is already fully in operation with the Second Symphony. And, while the ways of genius are wondrous strange and no one lacking the advantage of hindsight could predict the extraordinary growth that was to come in the Third Symphony, it is not only unfair to patronize Beethoven's Second as an "early work," as "complacently formal," it would be downright foolish.

—Steven Ledbetter

Gustav Holst
The Planets, Suite for large orchestra, Opus 32

Gustav Holst was born—Gustavus Theodore von Holst—in Cheltenham, Gloucestershire, England, on 21 September 1874 and died in London on 25 May 1934. He wrote The Planets *between 1914 and 1916, beginning with* Mars *(but before the outbreak of war in August), continuing with* Venus *and* Jupiter *that fall, writing* Saturn, Uranus, *and* Neptune *in 1915, and finishing with* Mercury *in 1916. The first performances were private, one of a two-piano arrangement both made and played by Vally Lasker and Norah Day, Holst's assistants at St. Paul's School, where he was music master, and the other—of* Mars, Mercury, Jupiter, Saturn, *and* Neptune *only—by the Queen's Hall Orchestra under Dr. Adrian Boult on 29 September 1918.* Venus *was performed for the first time, along with* Mercury *and* Jupiter, *in London on 22 November 1919, the composer conducting, and the first performance of the complete suite took place in London on 15 November 1920, Albert Coates conducting. In January 1932, while a visiting professor at Harvard, Holst conducted the Boston Symphony in a pair of concerts of his own music, including* The Planets. *He reported then to Imogen Holst, his daughter and future biographer: "The band treated me royally. At two of the rehearsals they insisted on staying half an hour extra and at every possible occasion they cheered me. . . . The only fault of the orchestra was that they were over anxious. On Friday's concert there were half a dozen extraordinary slips in the* Planets*; in the Perfect Fool Ballet the harpist missed a line, and the water music sounded quite modern; while in the St. Paul's Suite I broke a collar stud. But Saturday's concert was really good." The score of* The Planets *calls for four flutes, two piccolos, bass flute, three oboes, bass oboe, and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, tenor and bass tubas, six timpani, triangle, side drum, tambourine, cymbals, bass drum, gong, bells, glockenspiel, celesta, xylophone, two harps, organ, strings, and, in the last movement, women's chorus.*

Holst's father was a piano teacher whose grandfather, who had once taught the harp to Imperial Grand Duchesses in St. Petersburg, had emigrated to England from Riga. His mother, a sweet lady whose jumpy nerves were upset by music, died young, and Gustav and his brother, Emil Gottfried (later a successful actor under the name of Ernest Cossard), were brought up by their Aunt Nina, who had once strewn rose petals for Franz Liszt to walk on. Gustav inherited his mother's overstrung

nerves, and later in life he was several times to come near mental collapse. He was a timid child, so nearsighted that as a grown man he could not, even when wearing spectacles, recognize members of his own family at six yards. His nights alternated between insomnia and nightmares. Much of his life he suffered from neuritis so severe that he had to dictate some of his music, portions of the densely intricate orchestral score of *The Planets*, for example. He played violin and keyboards as a boy, but the neuritis put a stop to both, and other than occasional conducting, his last activity as a performer was as trombonist in the Scottish Orchestra and with the Carl Rosa Opera Company from 1898 until 1903. He studied composition at the Royal College of Music, London, with Sir Charles Villiers Stanford, and it was as a composer and teacher that he really found himself. He taught most of his adult life, at the James Allen and St. Paul's girls' schools and at Morley College for Working Men and Women. He kept the association with St. Paul's until his death—the alumnae used to identify themselves to him by naming what Bach cantatas they had sung under his direction—and it was in the soundproof room of the new music wing opened there in 1913, a very paradise where he could be not only undisturbed but also indulge in the near-crematorial temperatures he favored indoors, that he worked on *The Planets*.

There was more to his heaven and earth than what he inherited from his Swedish and English ancestors (or his Spanish great-great-grandmother who had ended up as the wife of an Irish peer in County Killarney) or what he had learned at the Royal College. In his twenties, he became deeply involved in Indian philosophy and religion, and he taught himself Sanskrit so as to make his own translations of the *Rig Veda*. Between 1908 and 1912 he composed four sets of hymns from those ancient books of knowledge, and his most moving achievement is the opera *Sāvatri*, based on an incident in the fourth-century epic *Mahābharata* (there is an overwhelming recorded

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performance with Janet Baker). And some time after the turn of the century, he came into the thrall of astrology, something of which he was reluctant to speak, though he admitted that casting horoscopes for his friends was his "pet vice." *The Planets* are astrological. "As a rule I only study things that suggest music to me," Holst once wrote, ". . . recently the character of each planet suggested lots to me." And for the 1920 premiere, Holst provided this note:

> These pieces were suggested by the astrological significance of the planets; there is no programme music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found sufficient, especially if it be used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of mind.

Mars, the Bringer of War: The association of Mars and war goes back as far as history records. The planet's satellites are Phobos (fear) and Deimos (terror), and its symbol ♂ combines shield and spear. In Holst, this comes out as a fierce, remorseless Allegro, in five violent beats to the bar.

Venus, the Bringer of Peace: After the moon, Venus is the brightest object in our night sky.* The identification with Ishtar, Aphrodite's Babylonian predecessor, goes back to at least 3,000 B.C. To astrologers, "when the disorder of Mars is past, Venus restores peace and harmony" (Noel Jan Tyl, *The Planets: Their Signs and Aspects*, Vol. III of *The Principles and Practice of Astrology*, St. Paul, 1974). Horn and flutes answer each other in this Adagio. High violins have an extended song, but the dominant colors are the cool ones of flutes, harps, and celesta.

Mercury, the Winged Messenger: Hermes, god of cattle, sheep, and vegetation, deity of dreams, and conductor of the dead, first assumes the role of messenger in the *Odyssey*. Mercury, his Roman counterpart, was primarily a god of merchandise and merchants, and his winged sandals and winged cap are taken over from Hermes. To astrologers, Mercury is "the thinker" (cf. Holst's comment above). The composer

*The Greeks called it Hesperus when it appeared in the Western sky.

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makes this a virtuosic scherzo, unstable, nervously changeable in meter and harmony—in a word, mercurial.

Jupiter, the Bringer of Jollity: The most massive of the planets, possessing twelve satellites (one of them larger than the planet Mercury), named for the light-bringer, the rain-god, the god of thunderbolts, of the grape and the tasting of the new wine, of oaths, treaties, and contracts, and from whom we take the word "jovial." Jupiter, says Noel Tyl, "symbolizes expansiveness, scope of enthusiasm, knowledge, honor, and opportunity . . . [and] corresponds to fortune, inheritance, bonanza." Holst gives us an unmistakably English Jupiter, and in 1921 he took the big tune in the middle and set to it as a unison song with orchestra the words, "I vow to thee, my country."

Saturn, the Bringer of Old Age: Saturn is the outermost of the planets known in ancient times. The god is associated with Cronus and traditionally portrayed as an old man. To quote Tyl again, Saturn is "man's time on earth, his ambition, his strategic delay, his wisdom toward fulfillment, his disappointments and frustrations." Another Adagio dominated by the sound of flutes and harps, like *Venus* in both characteristics, but static, full of the suggestion of bells, and serene at the last. This movement was Holst's own favorite.

Uranus, the Magician: The first planet discovered in the age of the telescope, specifically in 1781 by Sir William Herschel, who wanted to name it for George III.* In astrology, Uranus rules invention, innovation, and astrology itself. Holst begins with a triple invocation (trumpets and trombones, then tubas, then timpani) and leads that way into a movement of galumphing dance. At the end, the apparitions disappear into the night.

Neptune, the Mystic: Pluto, now waiting to be displaced as the farthest-out planet by Planet X that the astronomers know about but haven't yet found, was discovered in 1930, so that when Holst wrote his suite, Neptune, discovered in 1846, was the extreme point in our system.† In astrology, Neptune means confusion and mystic rapport with other worlds. Neptune is invisible to the naked eye and to Holst it speaks of distance, mystery, unanswerable questions. He makes of it another slow movement in swaying, irregular meter, softly dissonant in harmony, full of the sound of shimmering harps and celesta, and dissolving in the voices of an invisible chorus of women.

—Michael Steinberg

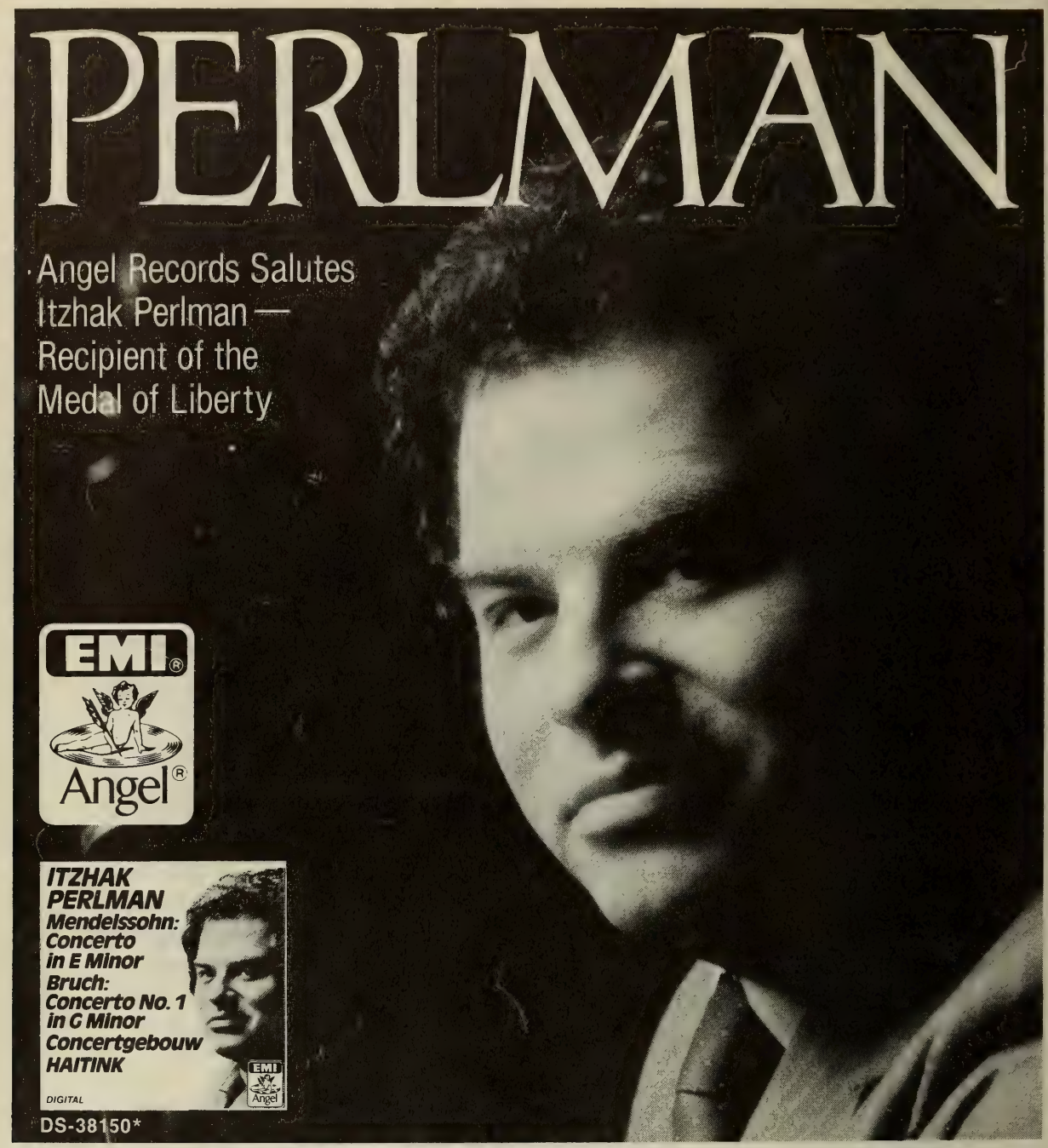
Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Some astronomers wanted to call it Herschel, but the name of Uranus was definitively assigned by the German astronomer, Johann Elert Bode.

†During most of the next twenty years, Neptune will in fact be even more distant than Pluto.

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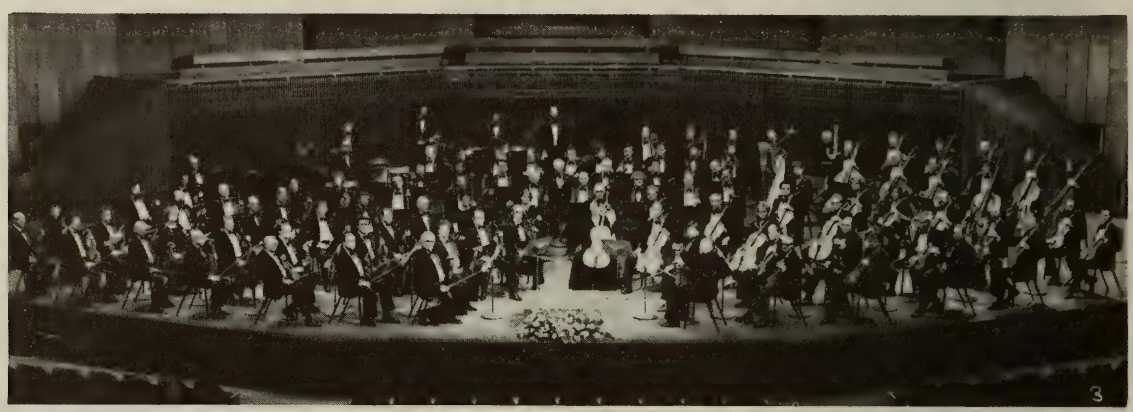
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History of the Israel Philharmonic

The Israel Philharmonic has been intimately bound to the history of its homeland. It was founded by the outstanding Polish violinist Bronislaw Huberman, who assembled the finest musicians of Eastern Europe and Germany to form what was then known as the Palestine Symphony. The first concert of this new ensemble took place on 26 December 1936 under the baton of Arturo Toscanini, for whom this event was a personal statement against Fascism as well as an opportunity to encourage the growth of the fledgling orchestra. On 17 May 1948, the date Palestine became the State of Israel, the orchestra played the new national anthem at the Declaration of Independence ceremony.

Throughout its fifty-year history, the IPO has performed under the direction of some of the world's greatest conductors. In addition to Toscanini, this prestigious group has included Sir John Barbirolli, Daniel Barenboim, Leonard Bernstein, Serge Koussevitzky, Zubin Mehta, Dmitri Mitropoulos, Pierre Monteux, Charles Munch, Eugene Ormandy, Paul Paray, and William Steinberg. Its roster of soloists has included pianists Claudio Arrau, Vladimir Ashkenazy, Daniel Barenboim, and Arthur Rubin-

stein; violinists Shlomo Mintz, Itzhak Perlman, Isaac Stern, and Pinchas Zukerman; cellists Pablo Casals, Jacqueline DuPré, Gregor Piatigorsky, Yo-Yo Ma, and Mstislav Rostropovich; flutists James Galway and Jean-Pierre Rampal; and singers Montserrat Caballe, Sherrill Milnes, Roberta Peters, Leontyne Price, Beverly Sills, and Richard Tucker.

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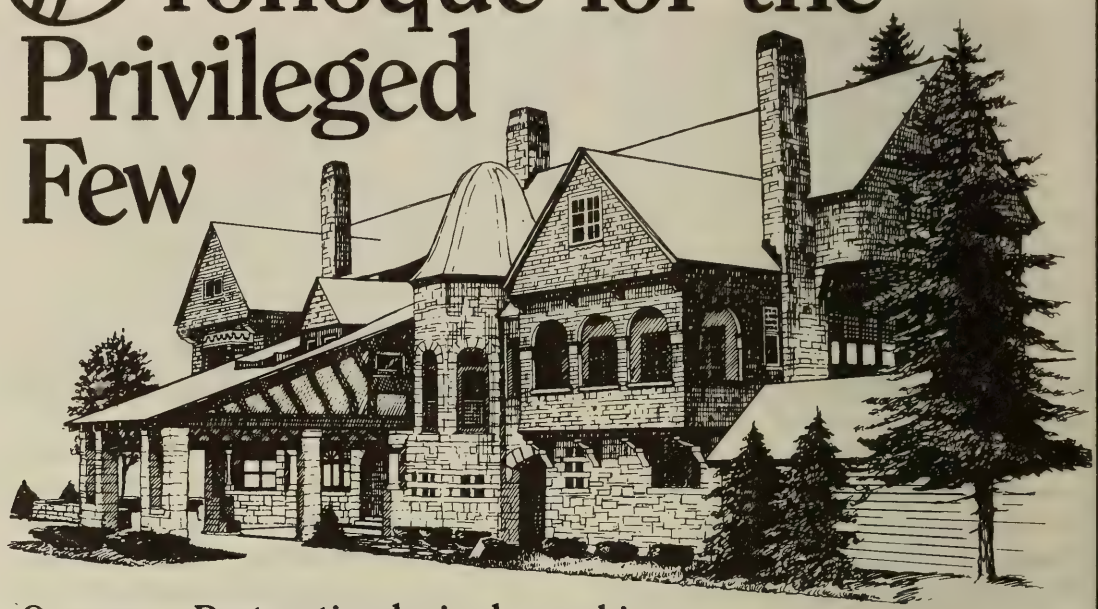
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Zubin Mehta



Zubin Mehta is music director of both the Israel Philharmonic and the New York Philharmonic, spending approximately twenty weeks a year with each. He is also a frequent guest with the Vienna Staatsoper, the Teatro Communale in Florence, Italy, the Royal Opera at Covent Garden, and the Salzburg Festival. For more than twenty years, he has been an annual visitor with the Berlin Philharmonic, the Vienna Philharmonic, and the Philadelphia Orchestra. Born in Bombay, India, Mr. Mehta grew up in a musical household. He began music studies with his father, Mehli Mehta, who founded the Bombay Symphony Orchestra. The senior Mr. Mehta is currently music director of the American Youth Symphony in Los Angeles. After studying medicine for a short time, Zubin Mehta left India for the Music Academy in Vienna. Upon graduation, his first prize in the Liverpool International Conductors Competition brought him to international prominence. In 1958, Mr. Mehta was a conducting student at the Tanglewood Music Center. At the age of twenty-five, he became the youngest person ever to conduct the Vienna Philharmonic, and he achieved the same distinction the following season when he conducted the Berlin Philharmonic. He was music director of the Montreal Symphony from 1961 to 1967 and music director of the Los Angeles Philharmonic from 1962 until 1978.

Mr. Mehta began his legendary relationship with the Israel Philharmonic in 1961, filling in at the last minute for Eugene Ormandy. The Israel Philharmonic was twenty-five years old at the time, and Mr. Mehta, also twenty-five, was invited to return every year, at least until their mutual fiftieth birthday. He became the orchestra's first permanent music advisor in 1969 and was later made music director; in 1981 the orchestra voted him Music Director for Life. He has made numerous recordings with the Israel Philharmonic, for Decca and EMI records. His connections with Israel are evident not only in his frequent, regularly scheduled appearances with the orchestra, but also in his unscheduled visits and his great identification at times of trouble and war. Mr. Mehta has been awarded many international honors and distinctions, including the Padma Bhushan from his homeland, the Commendatore of Italy, and the Medaille d'Or Vermeil of the City of Paris. Among his honorary degrees are doctorates from the Jewish Theological Seminary of America, the Weizmann Institute of Science, and Tel Aviv University. In 1981, the Hebrew University dedicated the Mehli Mehta and Zubin Mehta Music Wing at the Mount Scopus campus. Mr. Mehta is honorary chairman of the American Friends of the Israel Philharmonic Orchestra. In August 1979, Mr. Mehta conducted three concerts at Tanglewood with the New York Philharmonic while the Boston Symphony was on tour in Europe, the first time a visiting orchestra appeared here at the invitation of the BSO.



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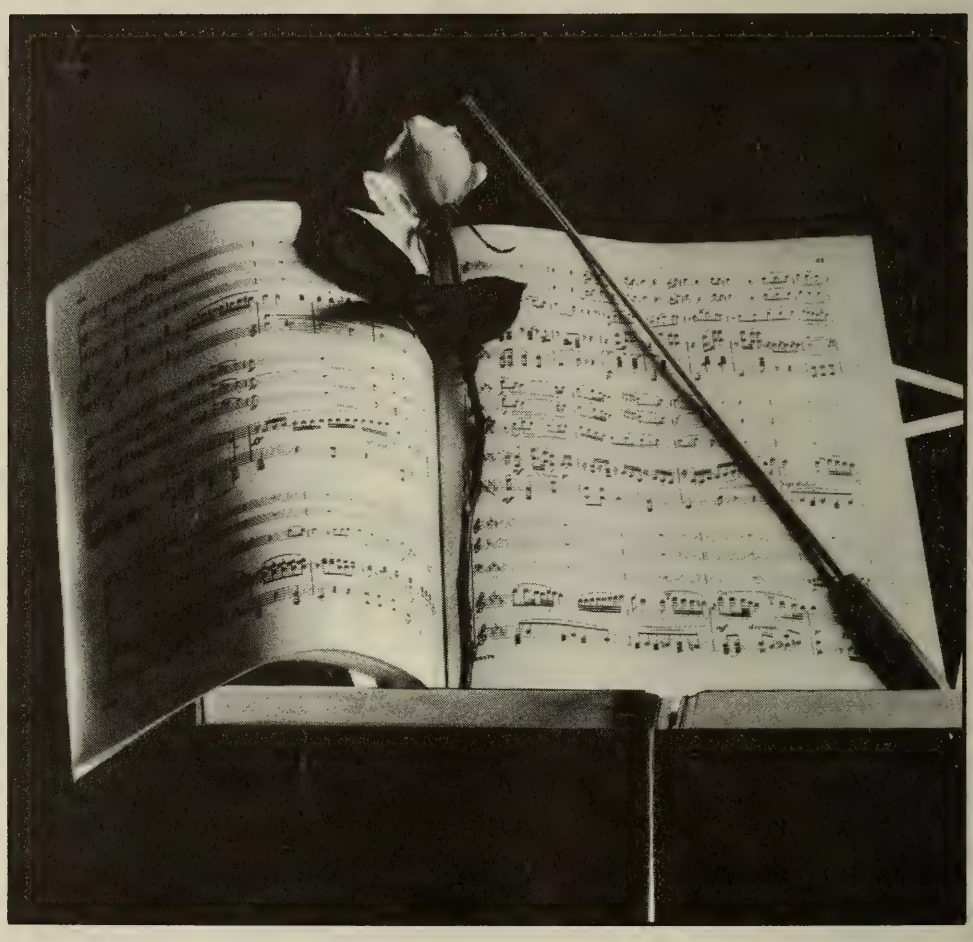
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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981. This past April they participated in the American premiere of excerpts from Olivier Messiaen's opera *St. Francis of Assisi* in Boston and New York under the direction of Seiji Ozawa.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. The chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand;* both of these have been issued on compact disc. The Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule; their album of *a cappella* twentieth-century American choral music, recorded at the invitation of Deutsche Grammophon, received a Grammy nomination for best choral performance of 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill for Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra for Telarc (a compact disc), and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade for CBS. The chorus has also recorded a Christmas album, "We Wish You A Merry Christmas," with John Williams and the Boston Pops for Philips.

John Oliver made his Boston Symphony Orchestra conducting debut last summer at Tanglewood and led performances of Bach's B minor Mass with the orchestra at Symphony Hall in December 1985. In addition to his work with the Tanglewood Festival Chorus, he is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale.



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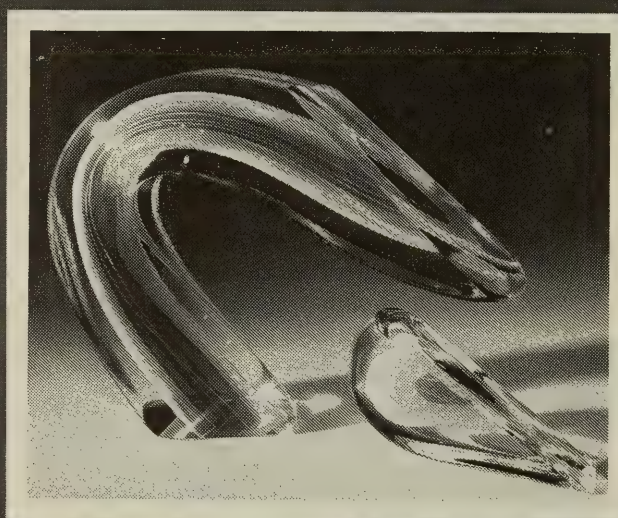
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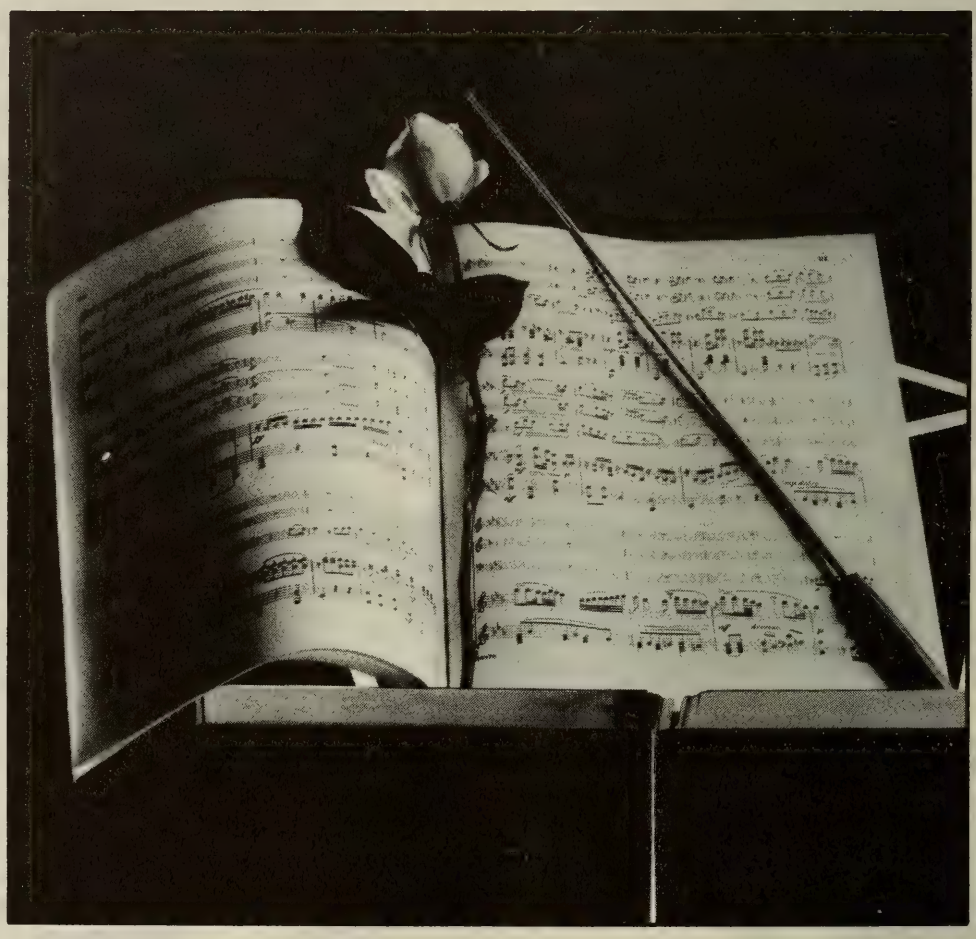
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NOTES

Benjamin Britten
War Requiem, Opus 66

Edward Benjamin Britten was born in Lowestoft, Suffolk, England, on 22 November 1913 and died in Aldeburgh, Suffolk, on 4 December 1976. He composed the War Requiem *for the festival to mark the reopening of Coventry Cathedral, which had been heavily damaged by German bombs during World War II, in 1961, completing the score on 20 December. The first performance took place in the cathedral on 30 May 1962; the soloists were Heather Harper, Peter Pears, and Dietrich Fischer-Dieskau. The Coventry Festival Chorus, City of Birmingham Symphony Orchestra, Melos Ensemble, and the boys of Holy Trinity, Leamington, and Holy Trinity, Stratford, provided the vocal and instrumental ensembles. The chorus and full orchestra were conducted by Meredith Davies and the chamber orchestra by the composer. The American premiere took place at Tanglewood on 27 July 1963; Erich Leinsdorf conducted the Boston Symphony Orchestra, the Chorus Pro Musica, Alfred Nash Patterson, director, and the Columbus Boychoir, Donald Bryant, director. The soloists were Phyllis Curtin, Nicholas DiVirgilio, and Tom Krause. The same forces also gave the first Boston and New York performances the following October. This is the first Boston Symphony performance since then.*

The work is scored for a complex ensemble consisting of soprano, tenor, and baritone soloists, mixed chorus, boys' choir, full orchestra, and chamber orchestra. The full orchestra includes three flutes (third doubling piccolo), two oboes and English horn, three clarinets (third doubling E-flat clarinet and bass clarinet), two bassoons and contrabassoon, six horns, four trumpets, three trombones and tuba, piano, organ or harmonium, timpani, two side drums, tenor drum, bass drum, tambourine, triangle, cymbals, castanets, whip, Chinese blocks, gong, bells (C and F-sharp), vibraphone, glockenspiel, antique cymbals (C and F-sharp), and strings. The chamber orchestra, which accompanies the tenor and bass soloists, consists of flute (doubling piccolo), oboe (doubling English horn), clarinet, bassoon, horn, timpani, side drum, bass drum, cymbal, gong, harp, two violins, viola, cello, and double bass. The organist at this performance is John Finney.

The score of Britten's *War Requiem* is headed by an epigraph drawn from the poetry of Wilfred Owen, whose words are used for the English portions of the *War Requiem* text:

> My subject is War, and the pity of War.
> The poetry is in the pity . . .
> All a poet can do today is warn . . .

Pity—or, more generally, compassion—was a central theme in Benjamin Britten's work. It was a natural outlook for a committed pacifist whose operas are filled with the theme of "innocence outraged and ruined," as William Plomer put it. Britten showed sympathy for the misunderstood loner (*Peter Grimes*), for youthful innocence destroyed (the children in *The Turn of the Screw*), for flawed nobility undone by unremitting evil (*Billy Budd*). Britten's sympathy even takes the form of comedy in *Albert Herring*, where a bashful innocent, long tied to his mother's apron strings, is unwittingly treated to a dose of spiked lemonade and goes off on a toot for the first royal good time of his life—and the first time he has ever gotten up the nerve to kiss a girl.

Britten's strong pacifism caused him to consider emigration to the United States for a time in the late 1930s, when it appeared that war in Europe was inevitable. In fact he came to this country with W.H. Auden and Peter Pears in May 1939 and lived here

until early 1942. By that time he had come to realize that his true home was on the coast of East Anglia, the region that was to be the setting for his first opera, *Peter Grimes* (composed on a commission from Serge Koussevitzky, who had been tremendously impressed by the fundamentally dramatic quality of Britten's orchestral music and urged him to write an opera).

One of the most harrowing experiences of the "Battle of Britain" early in World War II was the eleven-hour German bombing of the city of Coventry, in Warwickshire, central England, in November 1940; the entire center of the city, including the fourteenth-century Cathedral of St. Michael, was destroyed. (The Coventry bombing involved a particularly difficult decision for Winston Churchill, whose cryptographers had succeeded in breaking the top-secret German code and learned of the German plans for the surprise attack. Churchill feared that a sudden evacuation of the city or the diversion of airplanes to protect the town would reveal to the enemy that their code had been compromised. He therefore stood by in anguish as the city was destroyed, with great loss of life, for the sake of tactical considerations that might greatly shorten the war.) The building of a new Coventry Cathedral alongside the ruins of the old one was the work of nearly twenty years. The dedication in 1962 was widely regarded as a final act of reconciliation between the formerly warring countries.

It was for the dedication ceremony that Britten was commissioned to write a suitable piece of music. He himself chose the daring form: a traditional Requiem Mass interspersed with English poems on the subject of war. And given Britten's views on war, the poems he chose were naturally not of the type that hailed military combat as a latter-day form of chivalry designed to pit right against wrong, "us" against "them." Rather he chose from the works of Wilfred Owen, who had written most of his poems in the trenches of World War I—a sure guarantee that they would not romanticize or

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sentimentalize the "glory" of war. Owen, in fact, was killed in the Sambre Canal a week before the Armistice, at the age of twenty-five, leaving behind a small but distinguished body of indignant and compassionate poems of high technical skill and power.

Britten combined the Latin and English texts in a structure laid out on three planes:

—a "background" level of liturgical music of the most hieratic and impersonal type (the boys' choir and organ);

—a "middleground" level presenting the bulk of the Latin text and employing all the standard elements of great romantic Requiem settings, like those of Berlioz and Verdi, committed in expression but still distanced by liturgical formality (the soprano soloist, the mixed chorus, and the large orchestra);

—a "foreground" level, in which Wilfred Owen's poems speak directly and powerfully of the firsthand experience of war (tenor and bass soloists, chamber orchestra).

Britten intended the three solo parts for singers who not only suited them vocally but also had a symbolic significance as nationals of countries that had taken part on different sides in the war (and post-war events) and that needed to be reconciled. The soprano part was written for the Russian soprano Galina Vishnevskaya. The male parts, representing the two soldiers on opposite sides in the conflict, were created for the Englishman Peter Pears and the German Dietrich Fischer-Dieskau. (As it happened, Vishnevskaya was unable to sing in the first performance, but she later appeared on the distinguished recording that Britten made of the work.)

The various "planes" of activity on which the music is heard constantly interact with one another, especially the "middleground" of lamenting humanity, singing its communal Requiem, with the "foreground" of the two soldiers responding to per-



Benjamin Britten in 1967

sonal experiences. Here and there throughout the work, Britten inserts the unstable sound of bells in C and F-sharp—two notes at the farthest harmonic remove from one another, providing a static, unchanging sonority that is, at the same time, unsettling because of its harmonic instability. The bells are at once realistic (an evocation of those sounded to invoke a funeral service) and symbolic. Their unchanging pitch at each reappearance has an intentionally unsettling effect, more or less resolved at the end of the first, second, and last movements.

The first movement, *Requiem aeternam*, begins with an uneasy march in D minor, gradually heaving itself from pianissimo to fortissimo dynamics against the reiterated bells and choral entrances on F-sharp and C. The boys enter with a coolly distant "Te decet hymnus," but the bells return as the chorus murmurs again its prayer for "eternal rest." Suddenly the chamber orchestra enters and the tenor sings Wilfred Owen's most famous poem, *Anthem for doomed youth*, which Britten has clearly inserted here because its opening line ("What passing bells for these who die as cattle?") is an ironic reflection of the passing bells that have been sounded in the orchestra. Britten's chamber orchestra brilliantly evokes the images: "the stuttering rifles' rapid rattle" and "the shrill, demented choirs of wailing shells." The oboe and clarinet play the boys' "Te decet hymnus" theme as the tenor sings

> Not in the hands of boys, but in their eyes
> Shall shine the holy glimmer of goodbyes.

On the tenor's closing line, he, too, sings that melody, and the chorus closes with a quiet *Kyrie eleison*.

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The *Dies irae* is the passage that most directly conjures up the operatic *Requiem* settings of the nineteenth century, and probably on purpose, for few texts are as filled with dramatic images and contrasts as Thomas of Celano's poetic Medieval depiction of the Last Judgment and the threatened terrors of hellfire. Britten has modernized the view, though, by transmuting the "last trumpet" into a bugle call, indicating that there is already a kind of hell and an anticipation of fateful judgment on the battlefield. The opening choral section, a 7/4 march with increasingly elaborate fanfares, becomes hushed as "Mors stupebit" ("Death is stunned") and the chamber orchestra takes over with its echoes of the trumpets. The baritone, singing Owen's *Voices*, evokes the stunned mood of sleeping boys awaiting the morrow. The soprano soloist's first entry (surely an intentional echo of the Verdi *Requiem*) is also trumpetlike, singing of judgment, and the chorus whispers fearfully of what is to come and pleads "Salva me, fons pietatis" ("Save me, fount of mercy"). The tenor and baritone jointly sing Owen's *The Next War*, set by Britten with a kind of music-hall jocularity, the ironic view of soldiers who have become quite friendly with Death ("sat down and eaten with him, cool and bland"). The soldiers, with their battlefield realism, know that the same old excuses given for going to war continue from one to the next:

> . . . when each proud fighter brags
> He wars on Death—for Life; not men—for flags.



Wilfred Owen in 1916

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The chorus prays for mercy from the fires of hell, and the baritone sings of the hellish "great gun, towering toward heaven, about to curse." The *Dies irae* music returns in full force, then fades away to the gentler lamenting of the *Lacrimosa*, in which the soprano's line is a series of sighs inserted into the rests in the chorus part. This generalized lament becomes quite specific as the tenor sings Owen's poem *Futility*, about his fallen comrade, whom he is trying once again—vainly—to awaken. The tenor's last outburst is perhaps the central question of the entire work, and one of its most devastating expressions of hopeless grief:

> Was it for this the clay grew tall?
> —O what made fatuous sunbeams toil
> To break earth's sleep at all?

The chorus, accompanied only by the bells, finishes with the same hushed prayer for peace that ended the first movement.

The *Offertorium* begins with a distant liturgical prayer by the boys' choir leading to the choral fugue recalling God's promise of future blessing: "Quam olim Abrahae promisisti" ("which of old thou didst promise to Abraham and his seed"). Owen wrote a poem using the imagery of the story of Abraham and Isaac; Britten inserted it at this point in the *War Requiem* and quoted two pieces of musical material from his own Canticle *Abraham and Isaac* as well. The first of these is the fugue subject. Then the baritone relates the story of Abraham's testing, in which God first asks him to slay his much-loved son Isaac, only preventing the murder at the last moment when it is clear that Abraham intends to obey the divine command. (The use of tenor and baritone together to depict the voice of God is the second reference to Britten's earlier piece.) But in Wilfred Owen's version, Abraham completes the act of violence, anticipating with this deed the future violent wars of Europe:

> But the old man would not so, but slew his son—
> And half the seed of Europe one by one.

As if to depict the death of "half the seed of Europe," the chorus sings the liturgically-required repeat of the fugue on "Quam olim Abrahae" with the fugue subject inverted and gradually dying away to silence.



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The *Sanctus* is a shimmering movement of bells and chimes (though recalling the F-sharp/C dichotomy of the opening) with the soprano's operatic outbursts and a free choral chant building up in chordal blocks to a tremendous outburst on "Hosanna in excelsis." The gentle, rocking *Benedictus* is followed by the "Hosanna" again. Only at this point, after extended brilliant praise, does Britten insert another Wilfred Owen poem, *The End,* a challenging contrast in its questioning of life after death.

The *Agnus Dei* is the briefest movement of the *War Requiem* and the most simply constructed, but also, perhaps, the movement that goes most directly to the heart. Again the harmonic and melodic opposition of F-sharp and C are at the heart of this movement, but its main thrust is the lyrical tenor setting of *At a Calvary near the Ancre,* an evocation of the Crucifixion in modern terms:

> The scribes on all the people shove
> And bawl allegiance to the state,
> But they who love the greater love
> Lay down their life; they do not hate.

The chorus punctuates the stanzas of the song with the prayers of the liturgy, but it is the tenor (for the first and only time singing a line of the Latin liturgy) who gently prays "Dona nobis pacem" ("Grant us peace") to end the movement.

The final section of the work, *Libera me,* gradually includes all the forces in the composition and cites musical material from the opening movements. The mood at the beginning is one of fearful imploring, reinforced by the soprano soloist's entrance on "Tremens factus sum ego." Once again we hear the words describing the day of judgment—the loudest music in the score—followed by a long, crucial diminuendo to the hushed setting of the longest and most disturbing Wilfred Owen poem, *Strange Meeting.* It depicts the encounter of two soldiers from opposite sides of the war, both dead now, one of whom had killed the other before being killed himself. The eerie mood of the sustained cold chord in the strings of the chamber orchestra focuses attention on the narrative of the tenor, who seems to have escaped from the battle and encounters a group of "sleepers," one of whom springs up at his approach. The stranger sings of all that has been lost to both of them, the hopes that can never be accomplished, the fear that the rest of the world will continue on its mad course. Suddenly he identifies himself in a phrase as simple as it is moving: "I am the enemy you killed, my friend." Owen's last line—"Let us sleep now"—is repeated by both men as the boys' choir and gradually the full chorus and orchestra enter gently with "In paradisum te ducant angeli" ("The angels will lead you to paradise"). The tenor and baritone repeat their phrase many times, building in harmony their reconciliation. Suddenly the boys' choir sings the disturbing tritone, C/F-sharp. The soloists sing "Let us sleep now" one final time, and the unaccompanied chorus, in hushed, sustained tones, takes the disruptive tritone to its final point of repose: "Requiescant in pace. Amen." This is the same cadence that has ended the first and second movements. It resolves the dissonance of the C and F-sharp, but it seems anything but final; the effect is rather, as Michael Kennedy has expressed it, "as inconclusive as an armistice." Britten left the point for the listener to draw.

—Steven Ledbetter

Text for the *War Requiem* begins on the next page.

WAR REQUIEM

Requiem Aeternam

Chorus

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

Rest eternal grant unto them, O Lord: and
let light eternal shine upon them.

Boys' Chorus

Te decet hymnus, Deus in Sion; et tibi
reddetur votum in Jerusalem; exaudi
orationem meam, ad te omnis caro
veniet.

Thou, O God, art praised in Sion; and unto
Thee shall the vow be performed in Jerusa-
lem; Thou who hearest the prayer, unto Thee
shall all flesh come.

Tenor

What passing-bells for these who die as cattle?
 Only the monstrous anger of the guns.
 Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
 Nor any voice of mourning save the choirs,—
The shrill, demented choirs of wailing shells;
 And bugles calling for them from sad shires.

What candles may be held to speed them all?
 Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
 The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

Chorus

Kyrie eleison, Christe eleison, Kyrie
eleison.

Lord have mercy upon us. Christ have
mercy upon us. Lord have mercy upon us.

Dies Irae

Chorus

Dies irae, dies illa,
Solvet saeclum in favilla,
Teste David cum Sibylla.

Day of wrath and doom impending,
Heaven and earth in ashes ending!
David's words with Sibyl's blending!

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

Oh, what fear man's bosom rendeth
when from heaven the judge descendeth,
on whose sentence all dependeth!

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

Wondrous sound the trumpet flingeth,
through earth's sepulchres it ringeth,
all before the throne it bringeth.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Death is struck and nature quaking,
all creation is awaking,
to its judge an answer making.

Baritone

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.

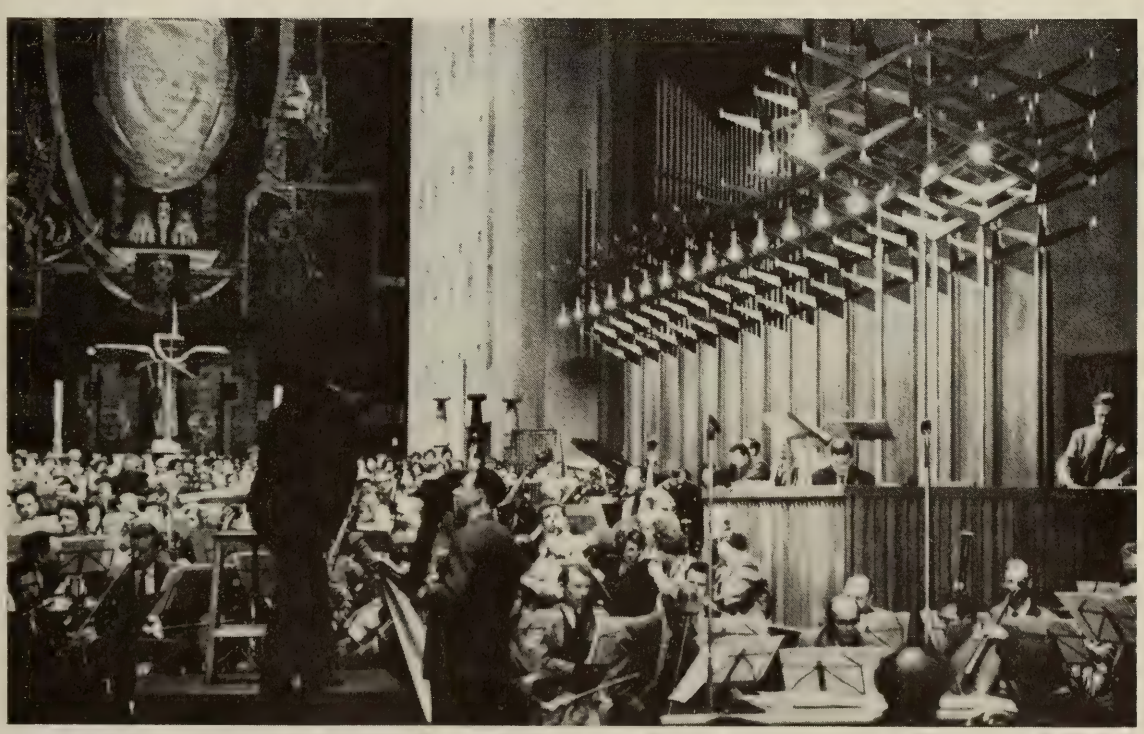
Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

Soprano and Chorus

Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur.	Lo! the book exactly worded, wherein all hath been recorded; thence shall judgement be awarded.
Judex ergo cum sedebit, Quidquid latet, apparebit: Nil inultum remanebit.	When the judge his seat attaineth, and each hidden deed arraigneth, nothing unavenged remaineth.
Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus?	What shall I, frail man, be pleading? Who for me be interceding, when the just are mercy needing?
Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis.	King of majesty tremendous, who dost free salvation send us. Fount of pity, then befriend us!

Please turn the page quietly.



At a rehearsal for the first performance on 30 May 1962 of the "War Requiem," at St. Michael's Cathedral, Coventry: Britten, near center, confers with conductor Meredith Davies. Peter Pears is at far right, Dietrich Fischer-Dieskau seated to his right.

Tenor and Baritone

Out there, we've walked quite friendly up to Death;
 Sat down and eaten with him, cool and bland,—
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,—
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
 Shrapnel. We chorussed when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!
 We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
 We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death—for Life; not men—for flags.

Chorus

Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Think, kind Jesus—my salvation
caused Thy wondrous incarnation;
leave me not to reprobation.

Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.

Faint and weary Thou hast sought me;
on the cross of suffering bought me;
shall such grace be vainly brought me?

Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.

Guilty, now I pour my moaning,
all my shame with anguish owning;
spare, O God, Thy suppliant groaning!

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Through the sinful Mary shriven,
through the dying thief forgiven,
Thou to me a hope hast given.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

With Thy sheep a place provide me,
from the goats afar divide me,
to Thy right hand do Thou guide me.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

When the wicked are confounded,
doomed to flames of woe unbounded,
call me, with Thy saints surrounded.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Low I kneel with heart-submission;
see, like ashes, my contrition!
Help me in my last condition!

Baritone

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;

Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;

But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

Chorus and Soprano

Dies irae, dies illa,
Solvet saeclum in favilla,
Teste David cum Sibylla.

Day of wrath and doom impending,
Heaven and earth in ashes ending!
David's words with Sibyl's blending!

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

Oh, what fear man's bosom rendeth
when from heaven the judge descendeth,
on whose sentence all dependeth!

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus.

Ah, that day of tears and mourning!
From the dust of earth returning,
man for judgement must prepare him:
Spare, O God, in mercy spare him!

Tenor

Move him into the sun—
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds,—
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved—still warm—too hard to stir?
Was it for this the clay grew tall?
—O what made fatuous sunbeams toil
To break earth's sleep at all?

Chorus

Pie Jesu Domine, dona eis requiem.
Amen.

Lord, all-pitying, Jesu blest, grant them rest.
Amen.

Please turn the page quietly,
and only after the music has stopped.



Offertorium

Boys' Chorus

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profondo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the depths of the pit; deliver them from the lion's mouth, that hell devour them not, that they fall not into darkness.

Chorus

Sed signifer sanctus Michael repraesentet eas in lucem sanctam: quam olim Abrahae promisisti, et semini ejus.

But let the standard-bearer Saint Michael bring them into the holy light: which, of old, Thou didst promise unto Abraham and his seed.

Baritone and Tenor

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,
And stretched forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son,—
And half the seed of Europe, one by one.

Boys' Chorus

Hostias et preces tibi Domine laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam.

We offer unto Thee, O Lord, sacrifices of prayer and praise: do Thou receive them for the souls of those whose memory we this day recall: make them, O Lord, to pass from death unto life.

Sanctus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua, Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of Sabaoth. Heaven and earth are full of Thy glory: Glory be to Thee. Blessed is he that cometh in the name of the Lord. Glory be to Thee.

Baritone

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage?—
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
"My head hangs weighed with snow."
And when I hearken to the Earth, she saith:
"My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried."

Agnus Dei

Tenor

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Chorus

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

O Lamb of God, Who takest away the sins of the world, grant them rest.

Tenor

Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

Chorus

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

O Lamb of God, Who takest away the sins of the world, grant them rest.

Tenor

The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.

Chorus

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

O Lamb of God, Who takest away the sins of the world, grant them eternal rest.

Tenor

Dona nobis pacem.

Grant us peace.

**Please turn the page quietly,
and only after the music has stopped.**

LIBERA ME

Chorus and Soprano

Libera me, Domine, de morte aeterna, in die illa tremenda: Quando coeli movendi sunt et terra: Dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Quando coeli movendi sunt et terra. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Libera me, Domine . . .

Deliver me, O Lord, from death eternal, in that fearful day: When the heavens and the earth shall be shaken: When Thou shalt come to judge the world by fire. I am in fear and trembling till the sifting be upon us, and the wrath to come. O that day, that day of wrath, of calamity and misery, a great day and exceeding bitter. Deliver me, O Lord . . .

Tenor

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.

And no guns thumped, or down the flues made moan.
"Strange friend," I said, "here is no cause to mourn."

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Baritone

"None," said the other, "save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world.

For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.

I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold."

Tenor and Baritone

"Let us sleep now . . ."

Boys' Chorus, Chorus, and Soprano

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Jerusalem. Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere aeternam
habeas requiem. Requiem aeternam dona
eis, Domine; et lux perpetua luceat eis.
Requiescant in pace. Amen.

Into Paradise may the Angels lead thee: at
thy coming may the Martyrs receive thee,
and bring thee into the holy city Jerusalem.
May the Choir of Angels receive thee, and
with Lazarus, once poor, mayest thou have
eternal rest. Rest eternal grant unto them, O
Lord: and let light eternal shine upon them.
May they rest in peace. Amen.

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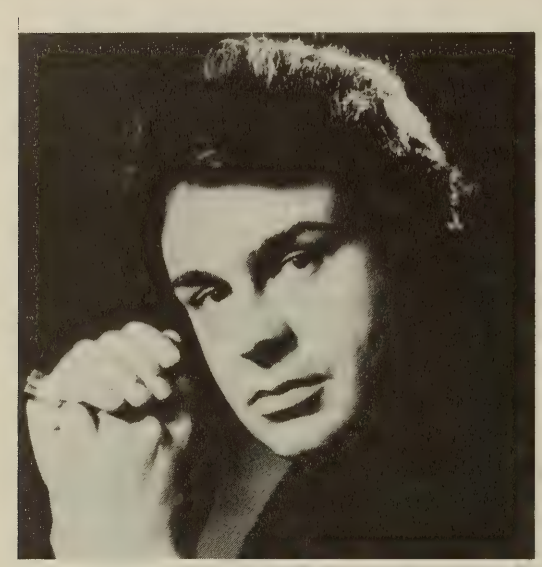
Carol Vaness



In a few short seasons, Carol Vaness has risen to international prominence, singing with distinction in the United States, England, France, Germany, Austria, Greece, and Australia. A leading soprano of the Metropolitan Opera, her debut was as Armida in Handel's *Rinaldo,* followed by triumphant performances as Vitellia in *La clemenza di Tito,* as Fiordiligi in *Così fan tutte,* both in New York and on tour, and this season as the Countess in the new Ponnelle production of *Le nozze di Figaro* and as Electra in *Idomeneo.* Her debut at the Paris Opera was as Nedda in *Pagliacci* opposite Jon Vickers; at Covent Garden as Mimi in *La bohème;* and at the Glyndebourne Festival, Munich State Opera, the Deutsche Oper in West Berlin, and the Vienna State Opera as Donna Anna in *Don Giovanni.* Ms. Vaness made her recording debut in *Don Giovanni* with Bernard Haitink and the Glyndebourne Festival for the EMI label. With the same collaborators, she has also recorded *Così fan tutte.* A native of California, Ms. Vaness won the 1976 San Francisco Opera Auditions and subsequently spent two seasons there as an affiliate artist. She returned as a principal artist during the company's first international summer season in 1981 as Donna Anna opposite the Don Giovanni of Cesare Siepi, and again in 1982 as Blanche de la Force in a revival of *Dialogues of the Carmelites,* sharing the stage with Leontyne Price and Regine Crespin. In addition to the operas of Mozart and Handel, her repertoire encompasses great romantic and modern works as well, including Verdi's *La traviata, Rigoletto, Un ballo in maschera,* and *Simon Boccanegra,* Antonia in *Les Contes d'Hoffmann,* Leila in *The Pearl Fishers,* Massenet's *Manon,* Britten's *Peter Grimes,* and Samuel Barber's *Antony and Cleopatra.* Future engagements will expand her repertoire to include Verdi's *Il trovatore* and *Otello,* Gounod's *Faust,* Rossini's *Mosè,* Rosalinda in *Fledermaus,* and Mme. Lidoine in *Dialogues of the Carmelites.* Recording projects have included an album of Haydn Masses for EMI, a complete *La Juive* for Phonogram, and Beethoven's Ninth Symphony with the Cleveland Orchestra and Christoph von Dohnányi, recently released by Telarc.

Ms. Vaness's orchestral engagements have included a nationally broadcast Verdi *Requiem* with Riccardo Muti and the Philadelphia Orchestra in memory of Eugene Ormandy, the aforementioned Beethoven Ninth in Cleveland, another Beethoven Ninth with Radio France in Epidauris, Greece, and her first concert performance of Strauss's *Four Last Songs,* with the Marin Symphony in California. Her television appearances include "In Performance at the White House" with Beverly Sills and members of the New York City Opera in 1981, *Idomeneo* and *Simon Boccanegra* with the Glyndebourne Opera, *Le nozze di Figaro* with the Metropolitan Opera, and a concert appearance with Luciano Pavarotti televised nationally on "Live From Lincoln Center." Now making her home in New York City, Carol Vaness makes her Boston Symphony Orchestra debut this weekend at Tanglewood.

Thomas Moser



Born in May 1945 in Richmond, Virginia, tenor Thomas Moser studied at the Richmond Professional Institute, the Curtis Institute in Philadelphia, the Music Academy of the West at Santa Barbara, and at the University of California, Los Angeles. His teachers have included Gérard Souzay, Lotte Lehmann, and Martial Singher. Mr. Moser received his first European engagement in 1975 at the opera in Graz, Austria, where he remained until 1977. He made his debut at the State Opera in Munich as Belmonte in Mozart's *Abduction from the Seraglio* in 1976, and his Vienna State Opera debut was as Iopas in Berlioz's *Les Troyens* in 1977. Since that time he has been a member of the Vienna State Opera company, where he has become particularly renowned for Mozart and Strauss roles, including Tamino, Belmonte, Ottavio, and Titus. Since 1978 he has appeared in Salzburg's summer music festivals, Easter festivals, and Mozart weeks. He also appears each year during the Vienna and Dubrovnik festivals. The past few years have brought frequent appearances at opera houses in Munich, Frankfurt, Berlin, and Stuttgart, and performances with New York City Opera both in New York and on tour in Los Angeles. In February 1984 Mr. Moser sang Haydn's *Creation* with the New York Philharmonic under Zubin Mehta. Recent engagements have included Bach's *St. Matthew* Passion with the Chicago Symphony under Sir Georg Solti, Beethoven's *Missa Solemnis* in Vienna under Michael Gielen, Berlioz's *Damnation of Faust* in Paris with soprano Jessye Norman under the direction of Sir Colin Davis, the Berlioz *Requiem* during the 1985 Bordeaux festivals, a recital in Venice, and a concert performance of *Fidelio* under Lorin Maazel in Rome. He has been engaged to sing Bach's *St. John* Passion under Nikolaus Harnoncourt. Other distinguished conductors with whom Mr. Moser has appeared include Carlo Maria Giulini, Eugene Jochum, Bernhard Klee, Erich Leinsdorf, Leonard Bernstein, Herbert von Karajan, Leopold Hager, Lovro von Matačic, Karl Böhm, Horst Stein, Gary Bertini, Lukas Foss, André Previn, and Christoph von Dohnányi. Recent additions to his repertory include Alwa in *Lulu* in Geneva, and, in Vienna, Pilade in *Iphigénie en Tauride*, and Paul in Korngold's *Die tote Stadt*. Recent recordings include Stravinsky's *Oedipus Rex* with Sir Colin Davis and Gluck's *Iphigénie*. Mr. Moser has made four Mozart recordings under Leopold Hager and has recorded on the Polydor, EMI, and Philips labels. He makes his Boston Symphony debut with this performance of Britten's *War Requiem*.

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Benjamin Luxon



A native of Cornwall, England, Benjamin Luxon enjoys a career as one of the most highly acclaimed vocal artists of our day. Internationally in demand for operatic and orchestral performances as well as Lieder recitals, Mr. Luxon is also known for his many recordings and television and radio broadcasts. He is a regular guest at the Royal Opera House, Covent Garden; at the Glyndebourne, Edinburgh, and Aldeburgh festivals; in Vienna, Frankfurt, and Munich, and throughout the United States. In opera and orchestral appearances, he has performed with many of the most eminent conductors, including Daniel Barenboim, Sir Colin Davis, Bernard Haitink, Zubin Mehta, Seiji Ozawa, Sir Georg Solti, and Klaus Tennstedt. Highlights of Mr. Luxon's American career include his January 1980 Metropolitan Opera debut in Tchaikovsky's *Eugene Onegin* and, since the spring of 1976, a long-standing artistic relationship with Seiji Ozawa and the Boston Symphony Orchestra, with whom he has sung performances of Bach's *St. Matthew* Passion, Brahms's *German Requiem*, Dvořák's *Stabat Mater*, Fauré's *Requiem*, Mahler's Symphony No. 8, and Tchaikovsky's *Eugene Onegin*. He has also appeared with the Boston Symphony Chamber Players.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten, and he was invited by Britten to perform the title role in that composer's television opera, *Owen Wingrave*, broadcast throughout Great Britain, most of Western Europe, and the United States in 1971. His recordings for Philips, Decca, Deutsche Grammophon, EMI/Angel, and RCA Red Seal include an acclaimed collection of English ballads, "Give Me a Ticket to Heaven," as well as performances of Haydn's *Orlando Paladino*, Walton's *Belshazzar's Feast*, and Beethoven's Symphony No. 9. In addition, Mr. Luxon collaborates on a regular basis with the internationally-renowned American folk and jazz musician Bill Crofut. "Two Gentlemen Folk," a one-hour special television program on this duo, was produced by WGBH-TV in Boston and broadcast throughout the United States on PBS. Benjamin Luxon's most recent appearance with the Boston Symphony Orchestra was at Tanglewood earlier this month when he sang the role of Sherasmin in a performance of Weber's *Oberon* under the direction of Seiji Ozawa.



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Tanglewood Treasures

FROM THE GLASS HOUSE

Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981. This past April they participated in the American premiere of excerpts from

Tanglewood Festival Chorus Auditions

The Tanglewood Festival Chorus, John Oliver, conductor, has openings in all sections for its 1986-87 season with the Boston Symphony Orchestra. Works to be performed include a BSO opening-night performance of Mahler's Symphony No. 2, the *Resurrection*; Britten's *War Requiem*; and Berg's *Wozzeck*, all under the direction of Seiji Ozawa, as well as Shostakovich's Symphony No. 13, *Babi Yar*, with guest conductor Kurt Masur. The Mahler symphony will be performed in both Boston and New York. In addition to these concerts, the Chorus will perform a special non-subscription concert which will include Donald Martino's *The White Island*, commissioned by the Boston Symphony Orchestra for the Tanglewood Festival Chorus, and Bruckner's Mass in F minor under the direction of John Oliver.

Auditions for the chorus will be held on Monday, 8 September at 6 p.m. in the Cohen Annex of Symphony Hall, 301 Massachusetts Avenue, Boston. No appointment is necessary. For further information please call the Chorus Office at (617) 266-3513.

Olivier Messiaen's opera *St. Francis of Assisi* in Boston and New York under the direction of Seiji Ozawa.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. The chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*; both of these have been issued on compact disc. The Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule; their album of *a cappella* twentieth-century American choral music, recorded at the invitation of Deutsche Grammophon, received a Grammy nomination for best choral performance of 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill for Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra for Telarc (a compact disc), and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade for CBS. The chorus has also recorded a Christmas album, "We Wish You A Merry Christmas," with John Williams and the Boston Pops for Philips.

John Oliver made his Boston Symphony Orchestra conducting debut last summer at Tanglewood and led performances of Bach's B minor Mass with the orchestra at Symphony Hall in December 1985. In addition to his work with the Tanglewood Festival Chorus, he is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale. Since its inception nine years ago, the Chorale has built an impressive repertoire ranging from masterpieces by Bach, Beethoven, Mozart, and Stravinsky to less frequently performed works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. The Chorale gives an annual concert series in Boston and has recorded for Northeastern and New World records.

John Murdock, who was a member of the Tanglewood Festival Chorus from 1976 to 1982, died suddenly this past winter. His tremendous love for music and intrepid pursuit of the best performances of it left an impression on those of us who were close to him that will not fade with time. His bringing together of the Civic Symphony Orchestra of Boston, the John Oliver Chorale, the Lydian String Quartet, the Boston Boy Choir, and Sir Peter Pears for an unforgettable performance of Benjamin Britten's *War Requiem* in Symphony Hall a few seasons ago makes today's performance an especially appropriate time to remember him. Our thanks to you, John. We remember you with love and gratitude for your life.

John Oliver

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos

Margaret Aquino
Stawn Barber
Ingrid Bartinique
Michele M. Bergonzi
Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Lorenzee Cole
Joanne L. Colella
Margo Connor
Mary A.V. Crimmins
Helen M. Eberle Daly
Lou Ann David
Suzanne Dobson
Jeanne Duffy
Christine P. Duquette
Amy G. Harris
Cecile A. Hastie
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Alice Honner-White
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Eve Kornhauser
Lydia A. Kowalski
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Fumiko Ohara
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Julia Poirier
Charlotte C. Russell Priest
Sharman T. Propp
Gwen Pykett
Jamie Redgrave
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Lucy Seger
Joan Pernice Sherman
Deborah L. Stanton
Diane M. Stickles
Bernadette Yao

Mezzo-sopranos

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Karen Bergmann
Christine Billings
Sharon S. Carter
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Suzanne D. Link
Dorothy W. Love
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Jody Reichel
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Amy Sheridan
Linda Kay Smith
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Kamala Soparkar
Julie Steinhilber
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Leslie Ann Wisdom

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Antone Aquino
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Donato Bracco
William A. Bridges, Jr.
Victor E. Calcaterra
Reginald Didham
C. Paul Dredge
Timothy E. Fosket
William E. Good
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David M. Halloran
Dean Armstrong Hanson
Marc P. Hawley
John W. Hickman
Fred G. Hoffman
Richard P. Howell
Stanley Hudson
James R. Kauffman
Edward J. Kiradjieff
Henry Lussier
John Vincent MacInnis
David E. Meharry
Sean Mooney
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Barry Singer
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Aubrey Botsford
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Boston Boy Choir
Theodore Marier, director

Now in its twenty-second year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust*, Mendelssohn's *Elijah*, and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca*, scenes from Mussorgsky's *Boris Godunov*, and Bach's *St. Matthew* Passion, all under the direction of Seiji Ozawa. With Seiji Ozawa and the Boston Symphony, the Boston Boy Choir may be heard on recordings of *The Damnation of Faust* for Deutsche Grammophon and Mahler's Eighth Symphony for Philips. Members of the chorus recently took part in a recording of Kurt Weill's *Recordare* with John Oliver and the Tanglewood Festival Chorus for Nonesuch records. The chorus also participated with Seiji Ozawa and the Boston Symphony Orchestra in performances of Arthur Honegger's *Jeanne d'Arc au bûcher* at Symphony Hall in Boston and Carnegie Hall in New York in December 1984.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.

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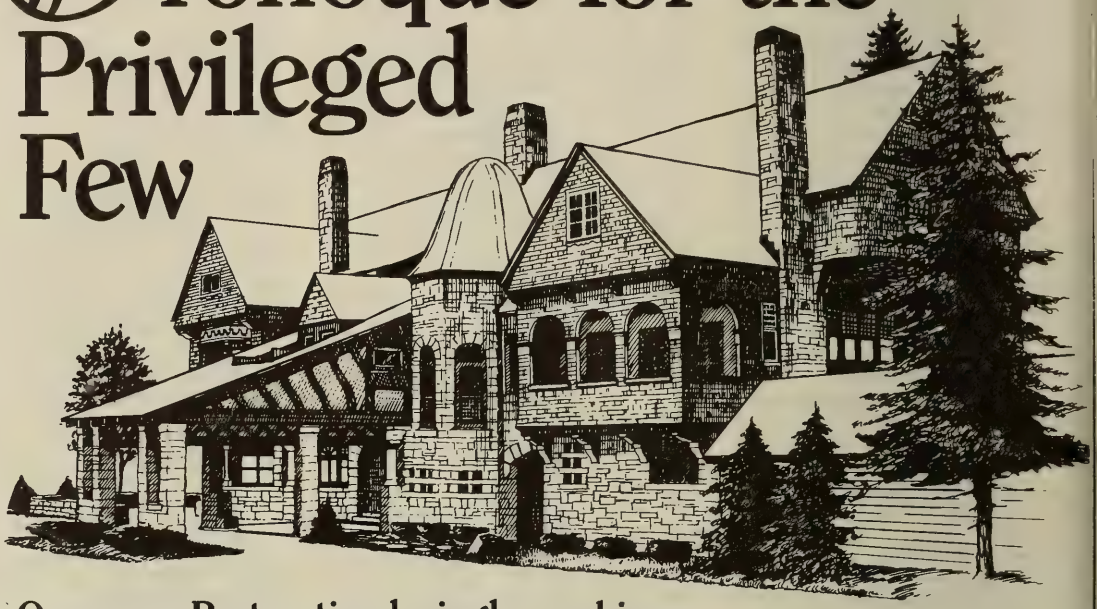
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